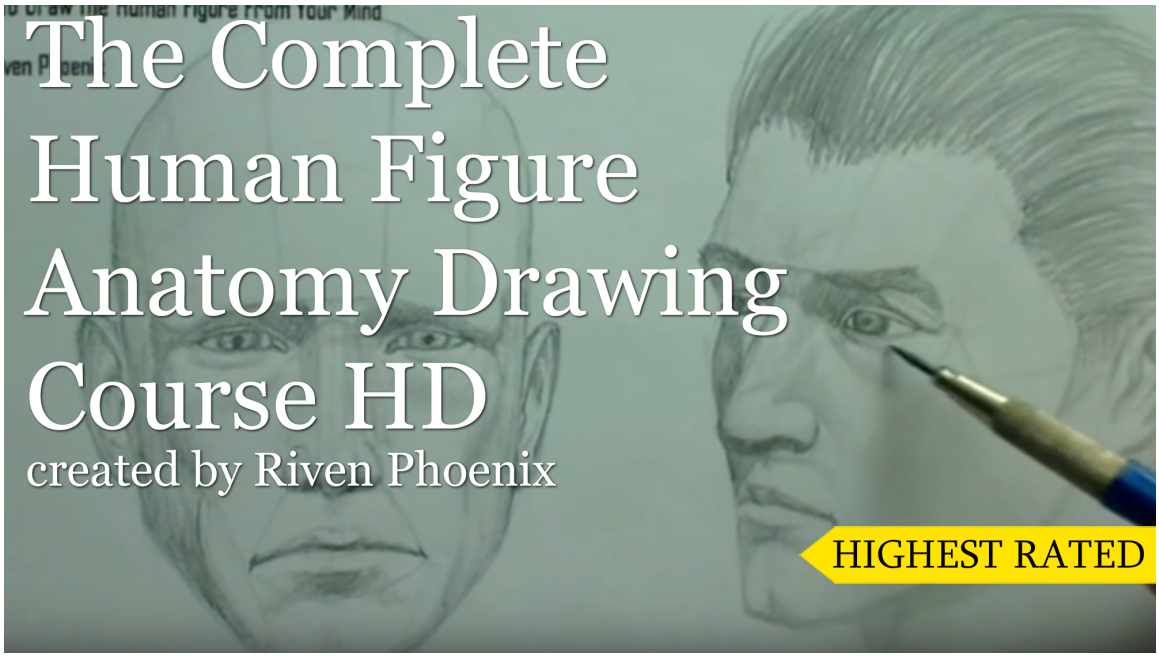

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 155 - The Muscles of the Arm - Part 17

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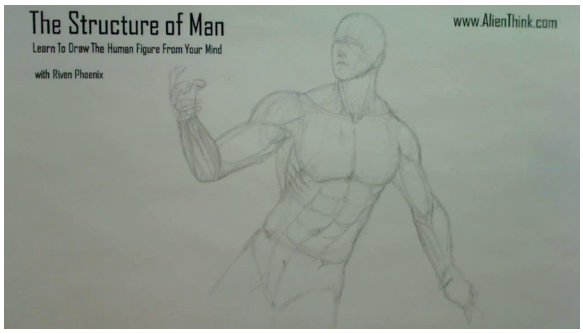
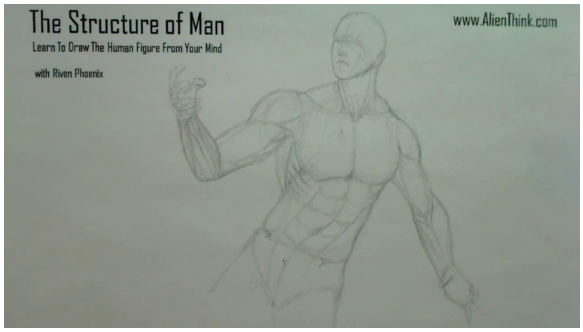
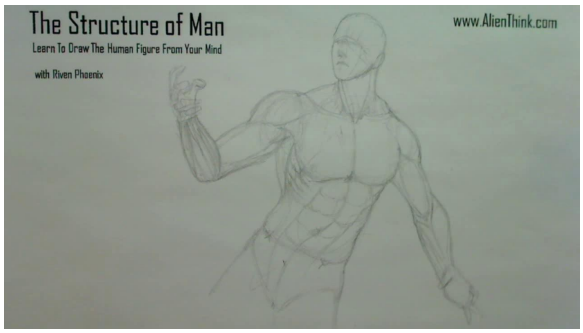
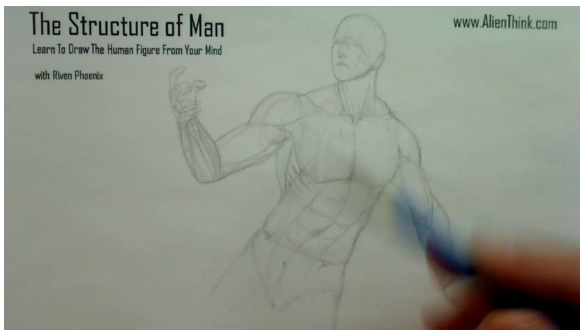
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man, learn to draw
2		the human figure from your mind training course.
3		Okay, so we've now got basically all the muscles and everything mapped out correctly.
4		Now we're going to shape this to understand surface anatomy and this is going to be very

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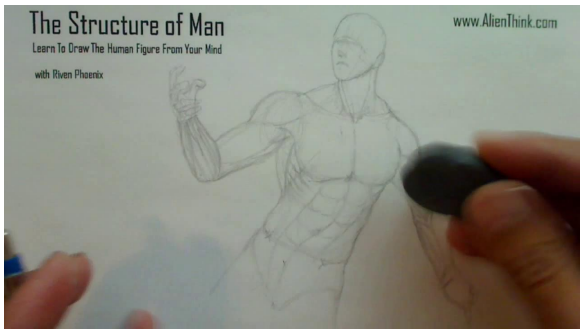
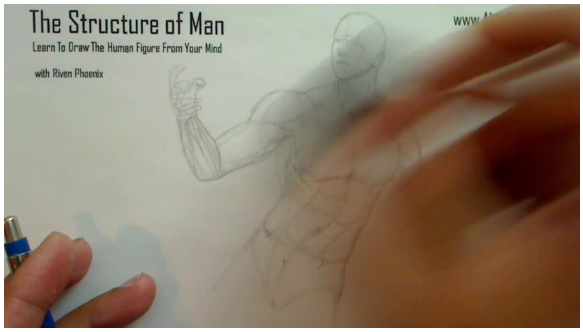
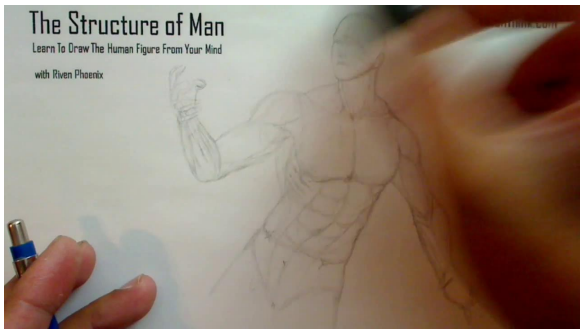
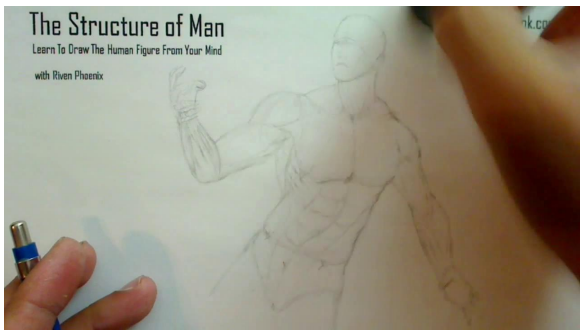
5		easy, just like the other drawing.
6		So the first thing that we'll do is just erase all our lines very lightly.
7		Just leave the anomalies behind a little bit and then all we have to do is now start
8		to shape this stuff in.

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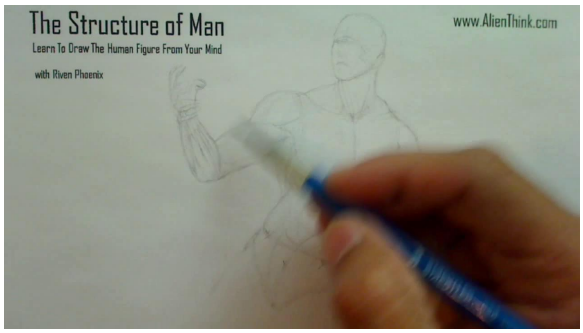
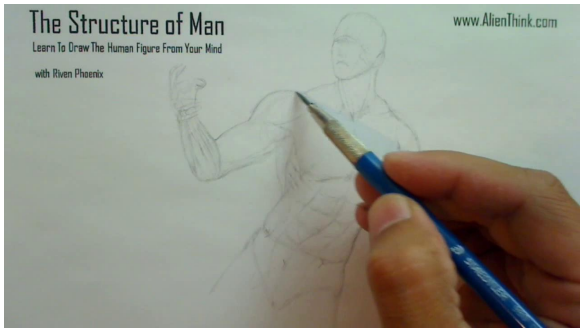
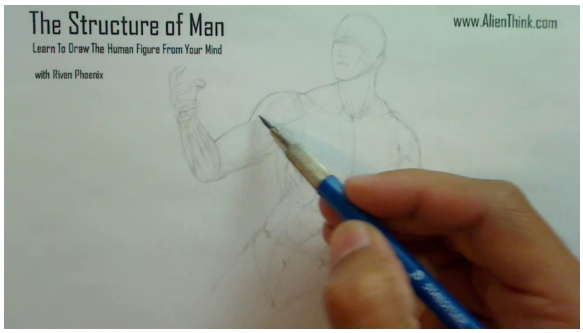
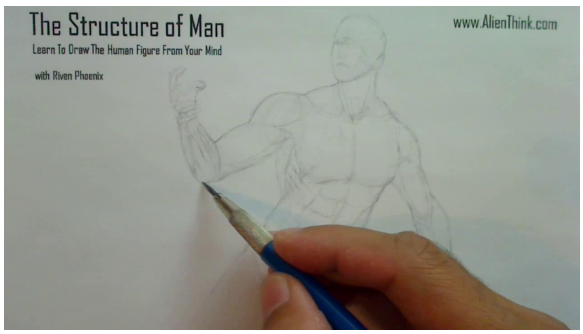
9		So the first thing that we'll do is just at least hunt down these contour lines.
10		Over here I'm just going to do it this way.
11		Please do them lightly so you can start to see, bring it out a little bit.
12		Okay, so here I'm just going to get this, just like this, I'm going to make it go in

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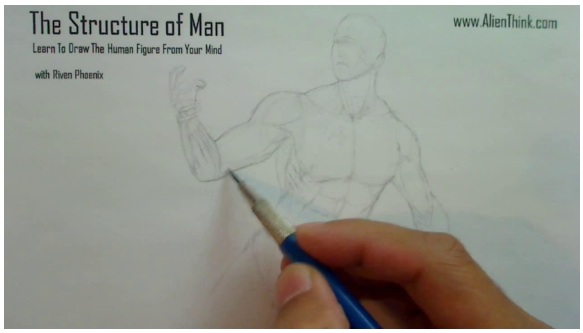
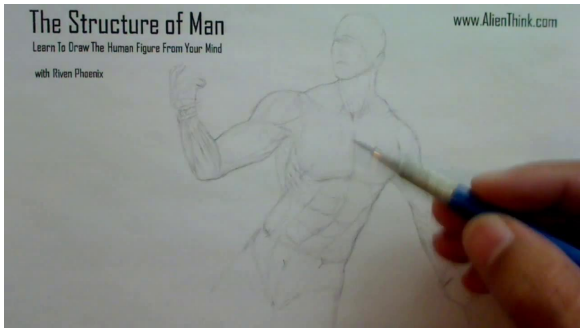
13		over here.
14		So this hand is like coming towards us and do this over here.
15		So now we can start to think about how to really want to do the hand over here.
16		So here we can just do it this way by the fingers, right?

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17		So to draw the fingers, we'll just draw them out and very slowly over here, right?
18		Just think about everything that we learned about and just do everything in cylinders or something.
19		Right?
20		Just do everything in cylinders and basic shapes because all of this stuff can be easily

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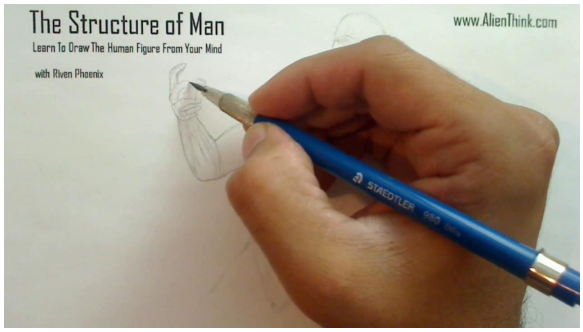
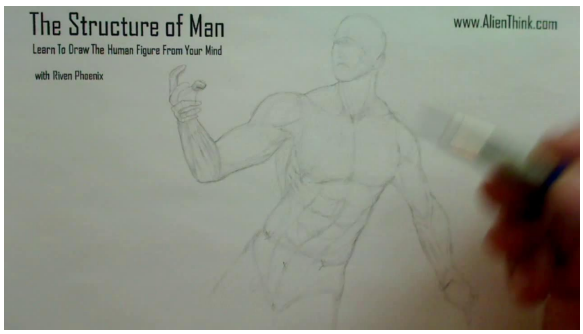
21		turned into an actual hand.
22		And then over here, we can just say that okay, for this end over here, I'm just going
23		to make this into an area for the thumb and just shade it in a little bit over here
24		to bring it out.

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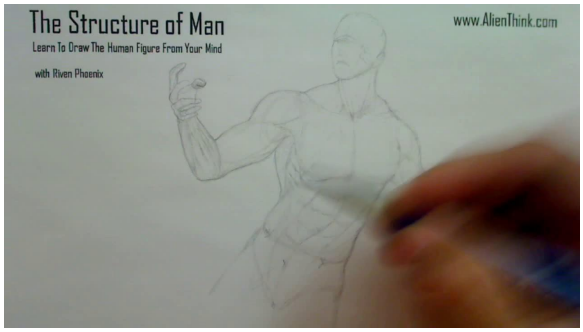
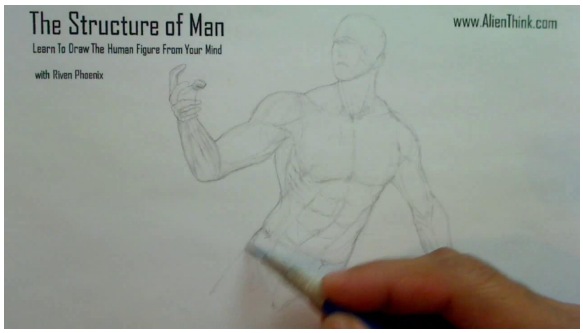
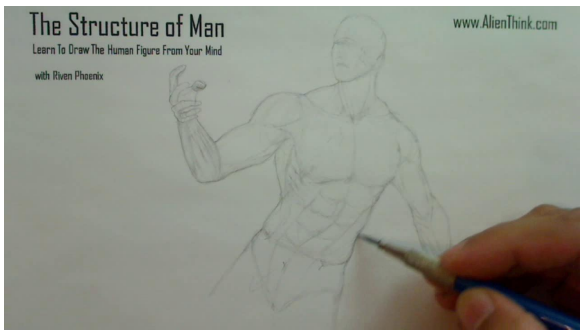
25		And then over here, I'm going to now hunt down my contour lines.
26		That's what this is just going to be going in this way over here.
27		And this is just going to go like this because we really haven't gotten into that area.
28		And over here, I'm going to get like a little bit of these ribs over here and it will be

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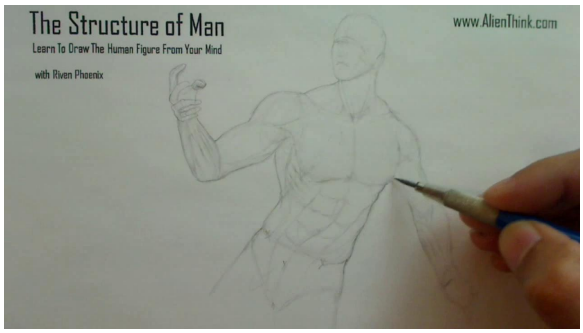
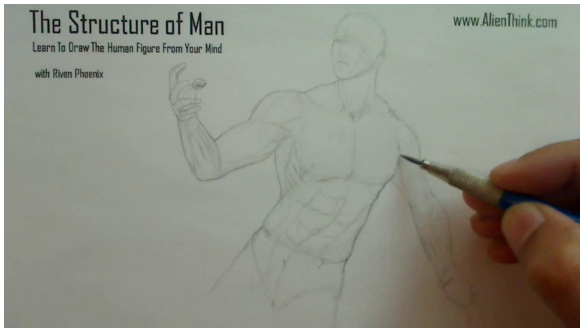
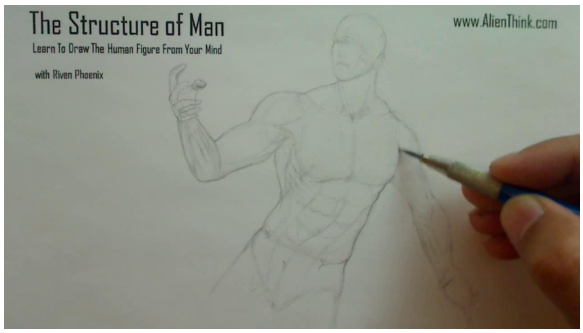
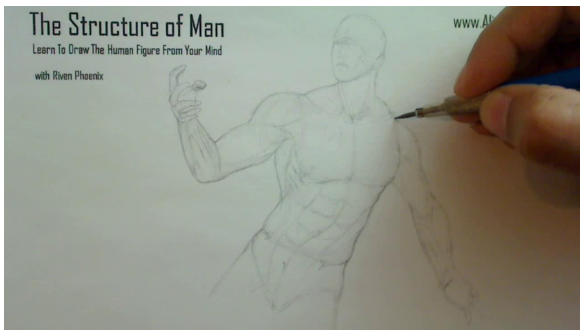
29		gone.
30		Right?
31		And over here, just going to do this.
32		And then when I get over here, for the shoulder, just think about okay, like what muscles

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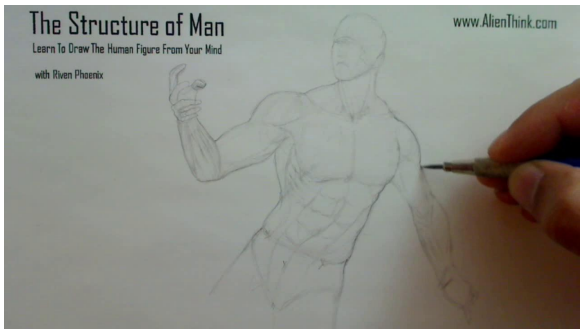
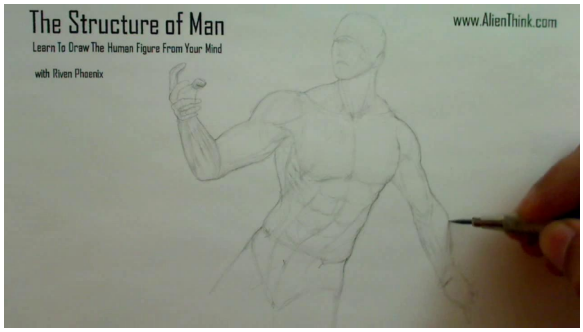
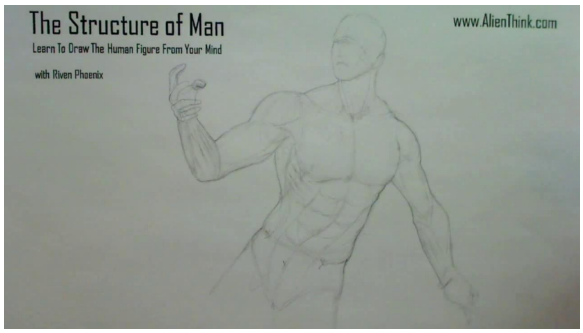
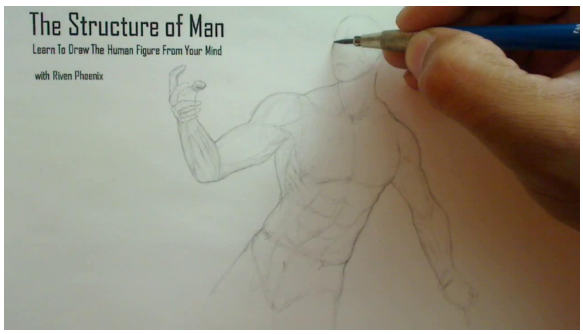
33		are going to show up over here, like this, okay, I'm going to get this to go much more
34		rounder in this way and go this way, right, the funny bone over here and this is just
35		going to come like this over here.
36		And then over here on this head, we'll actually give them like a temple over here.

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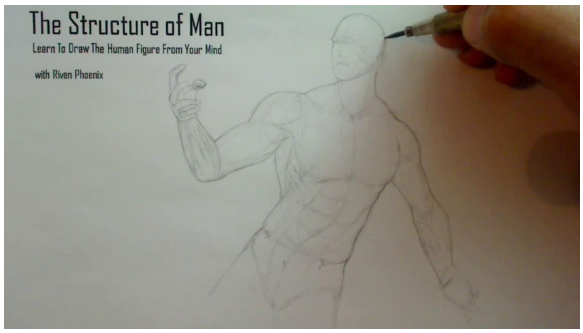
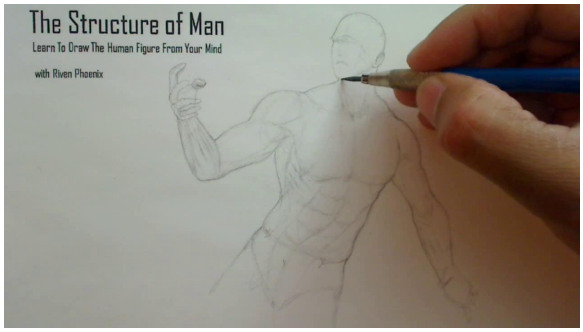
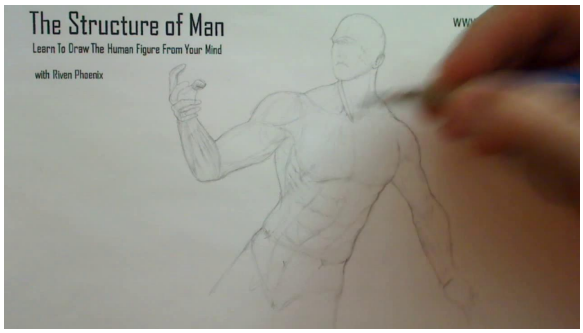
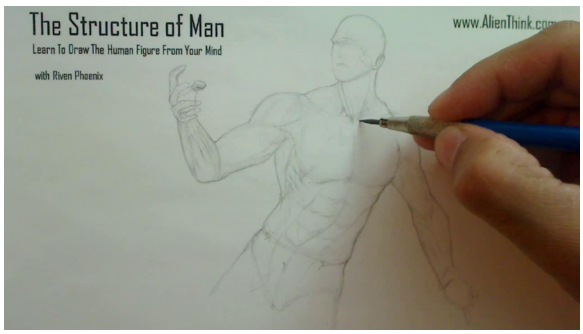
37		Let's start to think about the ear now, right, so here we can now start to think about
38		that muscle, a little bit, right, it's not going to connect to the clavicle, it's just
39		going to go here and this end here, I'm just going to put it down very lightly over
40		here, right, so my clavicle is just going to be like this, okay, so here we got this

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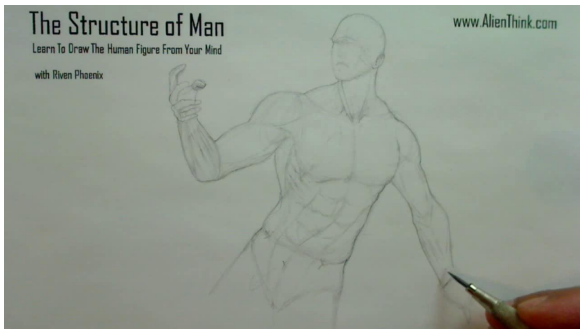
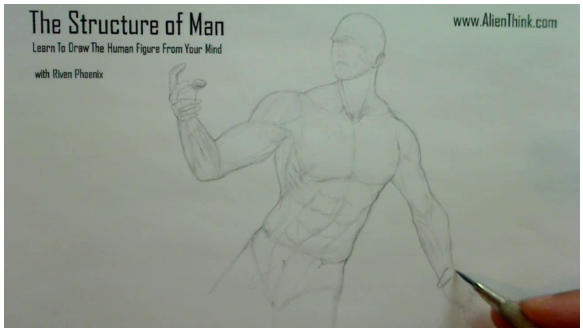
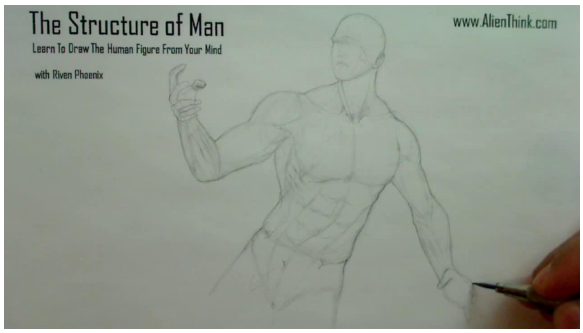
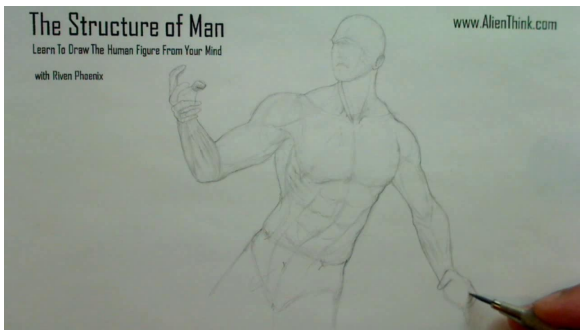
41		hand to work on and this is just basically, we'll just say that the thumb is just going
42		to be like this and this is just going in this direction over here, right, so here we'll
43		just think about the finger over here and say that, okay, and in just this idea of basic
44		shapes, I'm just going to do the hand over here like this, I'm going to do the palm like

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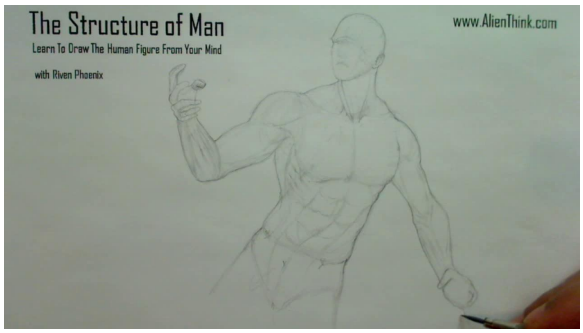
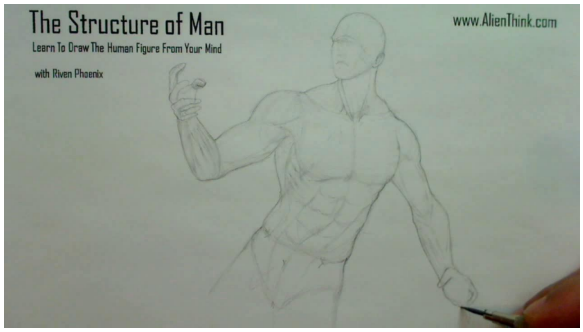
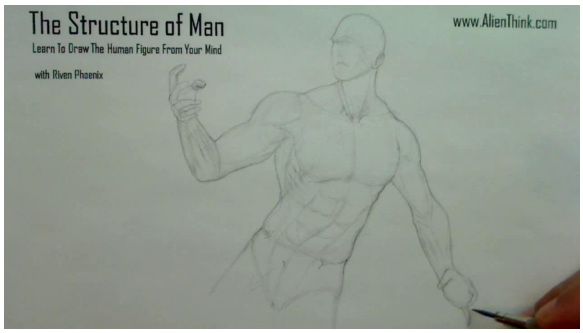
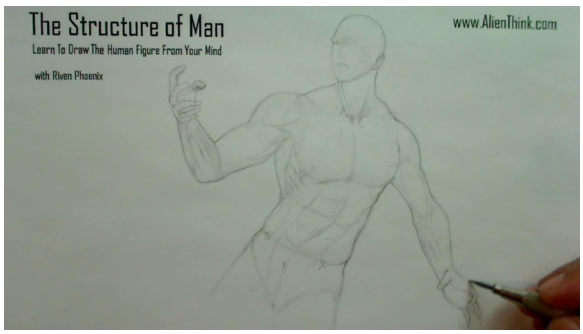
45		this over here.
46		Again, just do this in basic shapes or if you either want to do the hand, you can just
47		use your own hand and just draw it out, right, so we'll like shape this area in, so it
48		looks good, just keep it like this for now, it's going to be in this odd angle over here.

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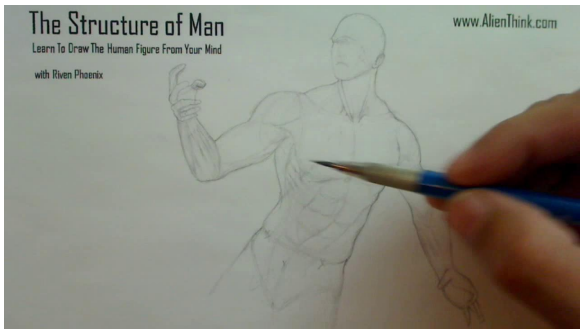
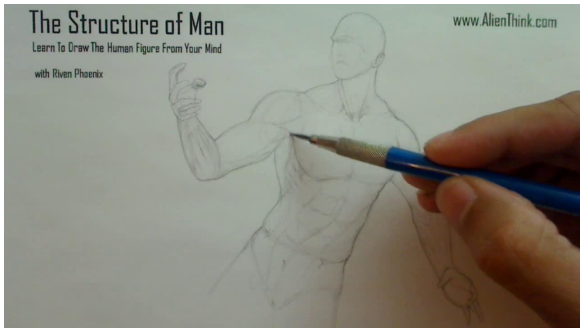
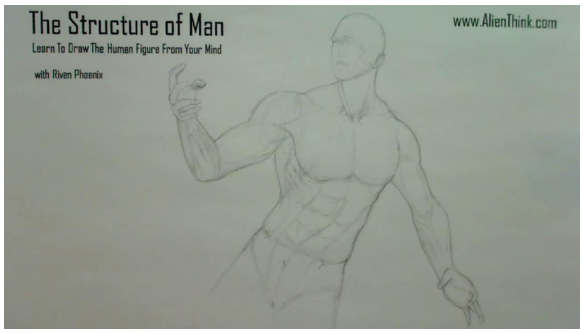
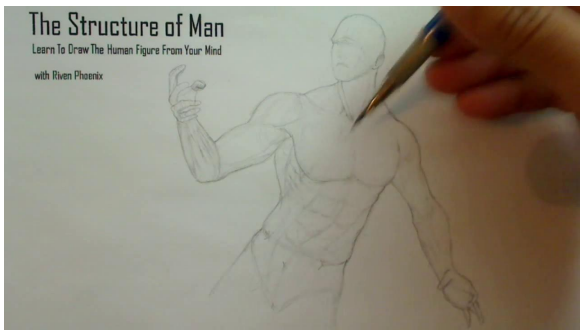
49		Okay, so now we're going to get these lines here, so I'm just going to bring out the lines
50		here so we can start to shade some of the stuff here, okay, so for the light source, I guess
51		the best light source for this is going, like I said, going to be that we're going to do
52		almost from the top so we get this shadow area here for the peck muscles, okay, so when I

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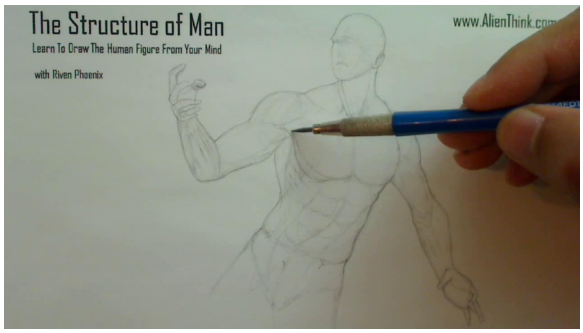
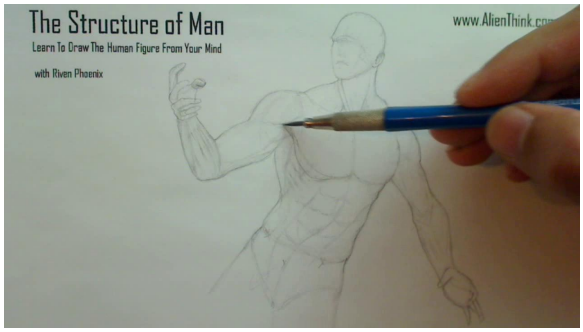
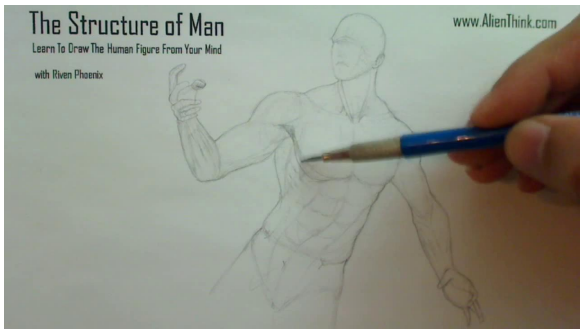
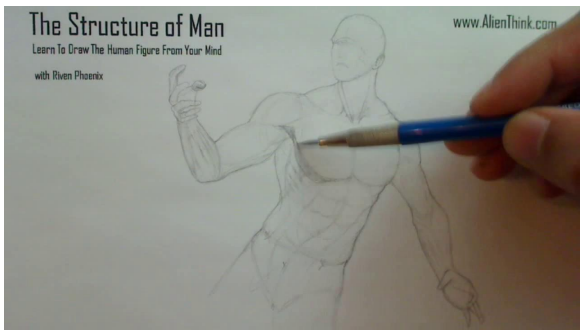
53		get into this area, right, so we've got to think about over here, all of this in 3D here,
54		that, okay, right, this is all going to be like this, right, just going to come like this over
55		here, so here we're going to first lightly put this as an idea here, right, first get the
56		big shadows in and really for this area, if you think about it, well enough, I'm just happening

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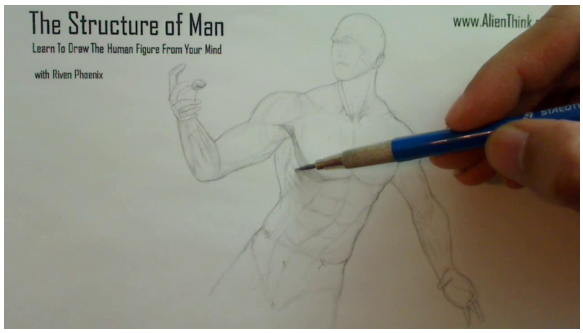
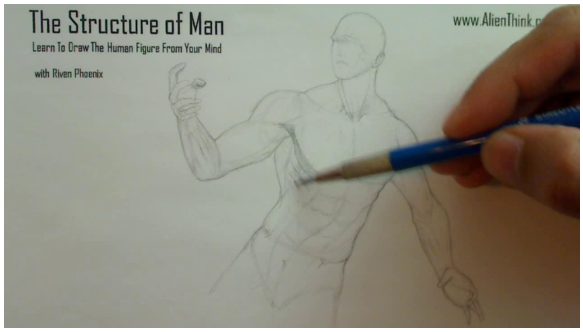
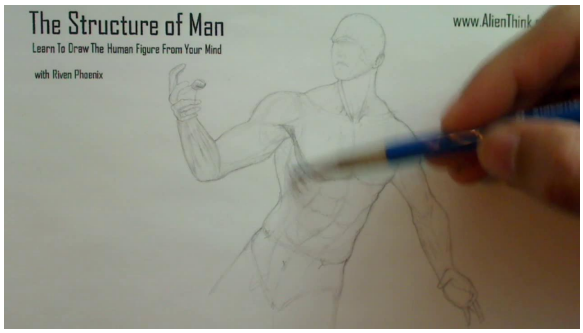
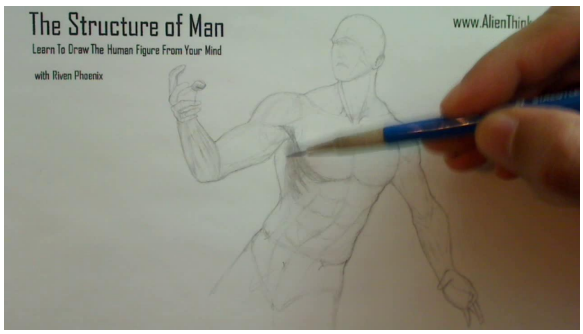
57		here, other than you're going to get like these lines here for, for this, these ribs here,
58		that we're going to get, right, so we're going to get, we'll see that we're going to just show
59		about two of these over here, right, so you can see that over here, really, all of this stuff here,
60		we can just darken it up, right, it's going to be a simple drawing to comprehend over here, like this,

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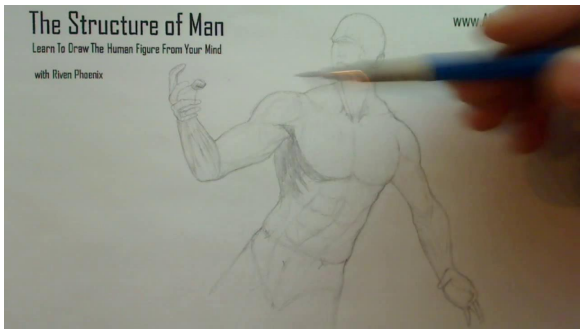
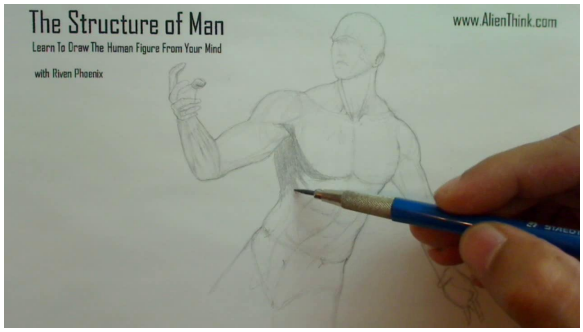
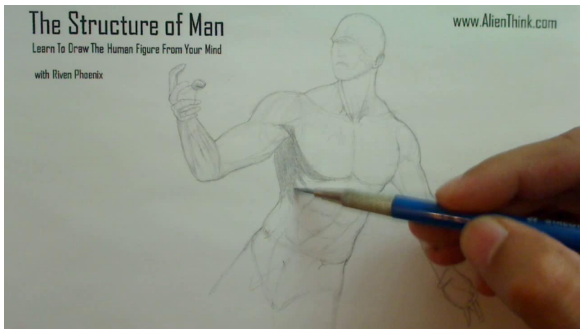
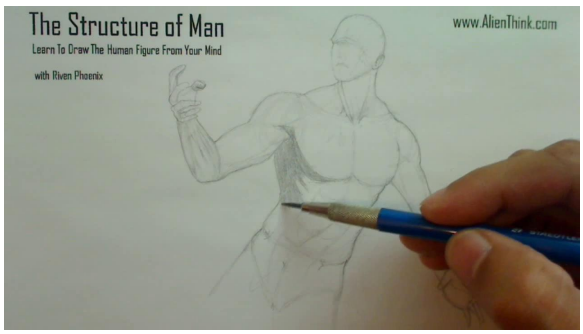
61		then over here, it's going to bring this out a little more, and just start to feel your way
62		through this, so you know that, okay, well over here, I know that this is one two, okay, so I know
63		that over here, it's just going to get to start to get a little darker over here, because it's
64		starting to come out a little bit, so here I'm just going to do it this way over here, like this,

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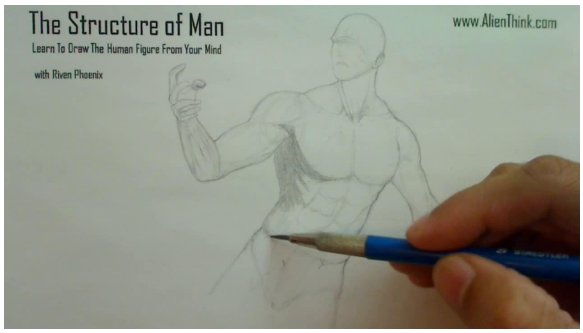
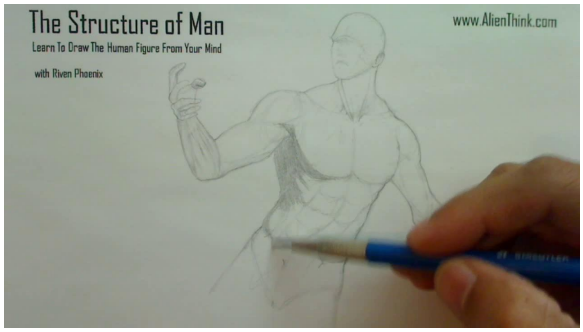
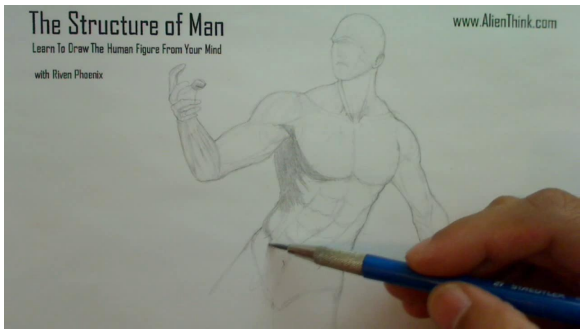
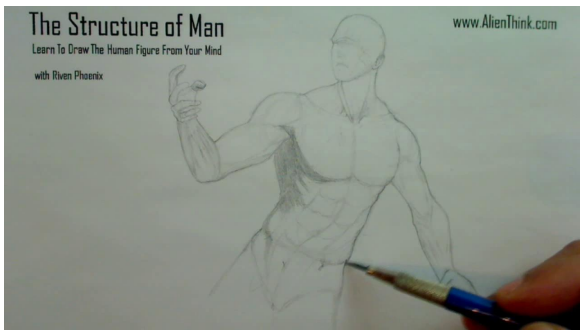
65		and then the shadow, the light is going to be like heating it, kind of like this over here,
66		and, right, we haven't really gotten into this area yet, but it's really just going to
67		come down to, come down to, in that way, so here we're going to be kind of light about this
68		over here, it's really the light is kind of in front of us, so now when we get to the apps,

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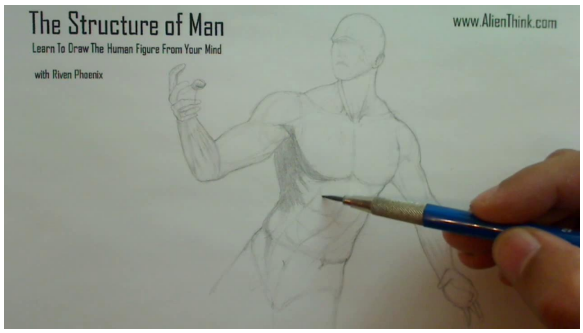
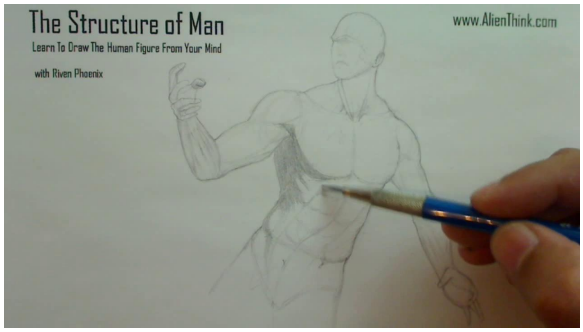
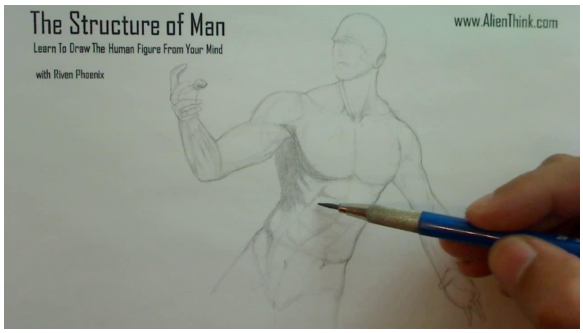
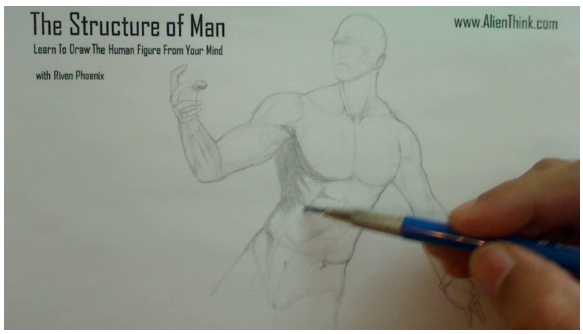
69		we can start to think, okay, well how do I want to show the apps, well let's think about the light
70		source a little, and we don't have to be so perfect with the apps, right, let's do one here,
71		and then let's say that, okay, well the other one, I just want to show, I want to show that,
72		this is all, all this area really is just going to be much more dark over here, and we'll just

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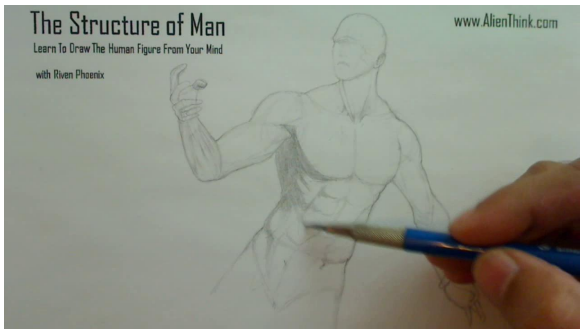
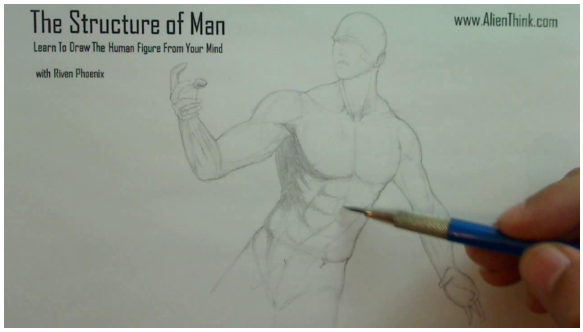
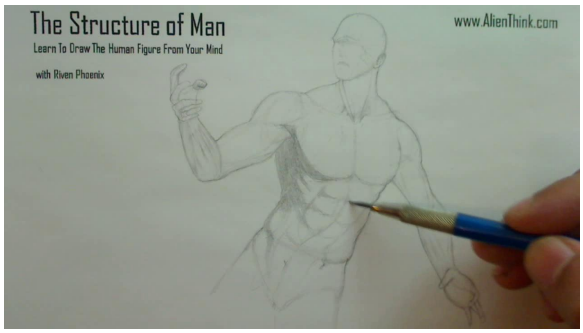
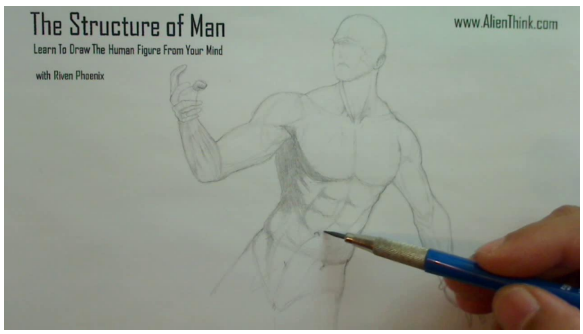
73		come in for this app over here, like this, right, just show a little bit of it first over here,
74		suggestions, and then over here we'll say that, okay, I'm going to see probably a little bit of it
75		over here, like this, the light source, okay, right, so this is going to be the, the belly button
76		over here, so for this one, I'm just going to say that, okay, I'll just show a little bit over here,

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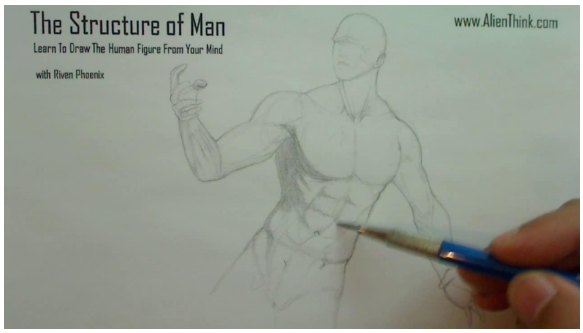
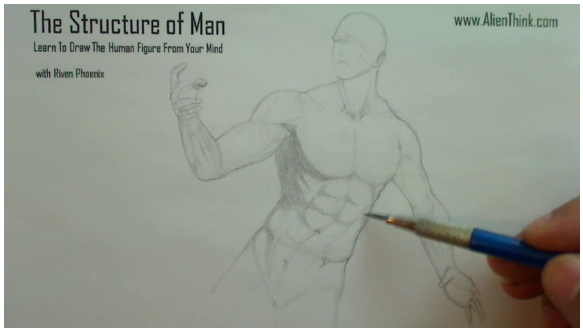
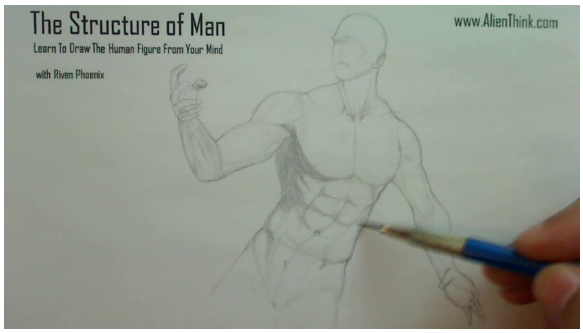
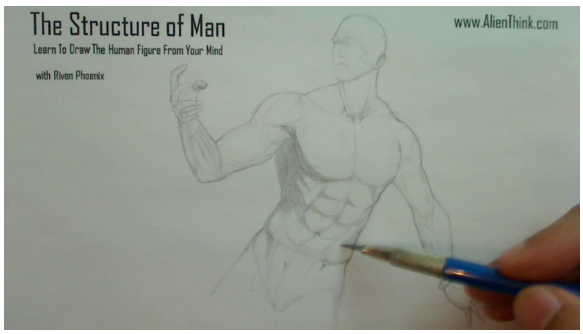
77		like so, also, just get the basic shadows down first before overthinking the whole thing,
78		okay, so here we're going to get like some shadows over here for the ribs,
79		so we'll do it this way, that the ribs are coming in, then here we can just put like a shadow over
80		here, like this, right, and then over here I'm going to get my shadow over here, like this, and then

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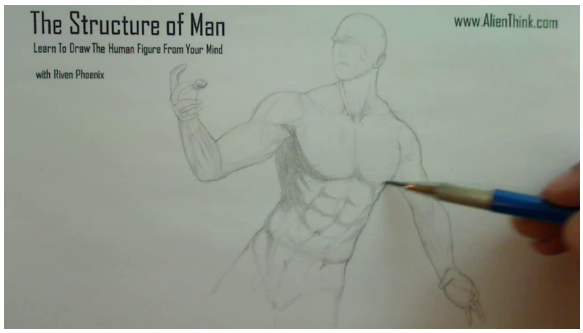
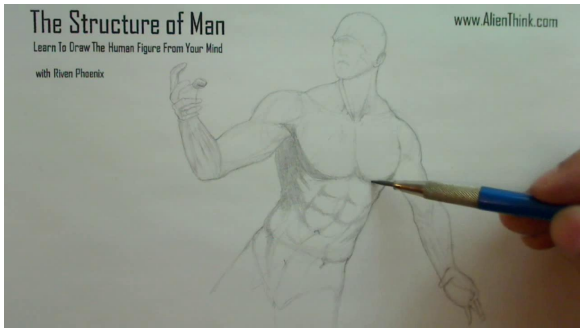
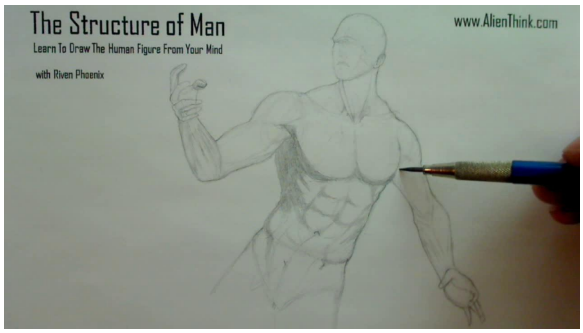
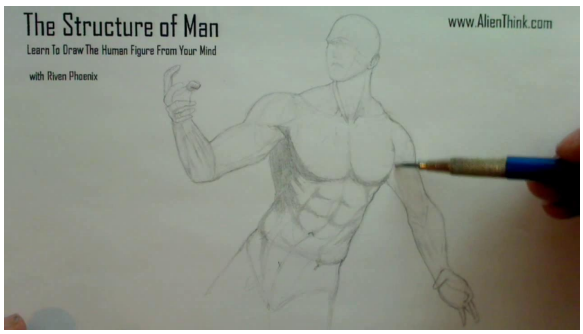
81		for this one is really just going to be a shadow under it over here, just bringing it out a little
82		more, just like this, right, we haven't done the second shadow yet, we're just hunting down
83		the obvious shadows, right, so we know that, okay, well, for this idea over here, what we want to do
84		is for this one here, I'm just going to do like the shadow like this, and do this one kind of dark

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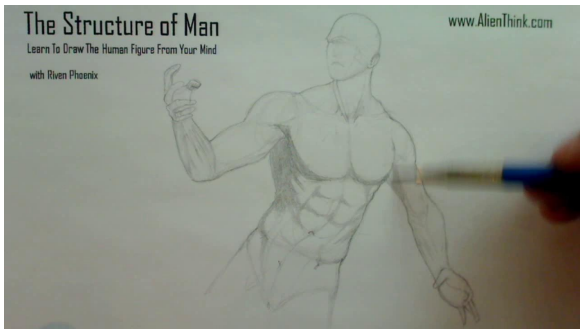
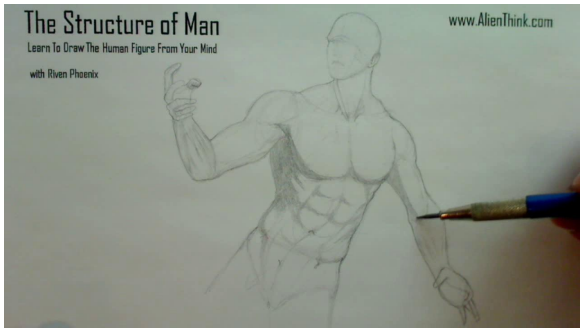
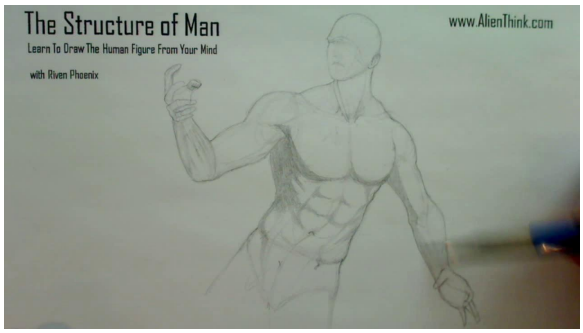
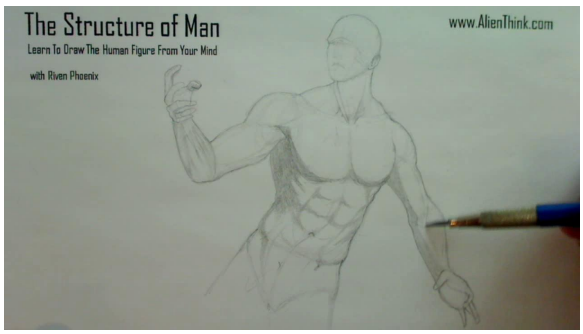
85		too, in this area over here, just, and just come like this, then over here I'm going to do
86		go over, all over that muscles are starting to think, just think that right, really all these
87		muscles are just going to be light anyways, right, so here I'm just going to do like a curve like
88		this, and over here we can do on six and seven, a little bit of shadow work that blends in,

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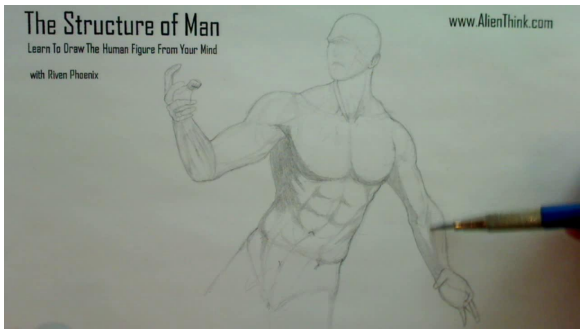
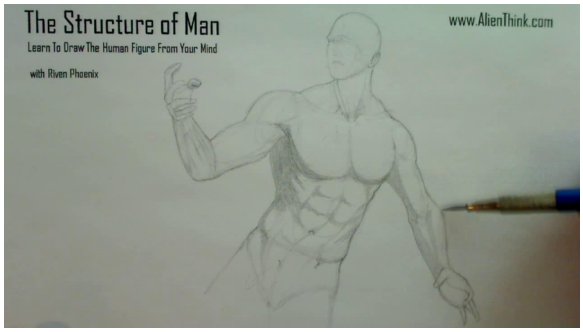
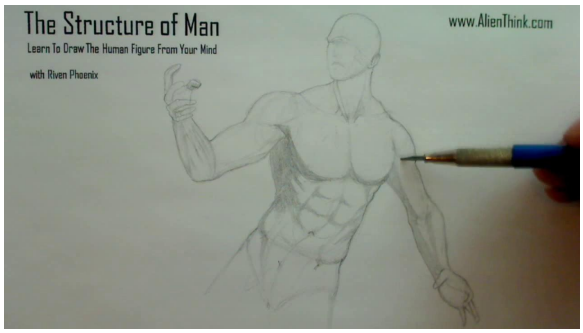
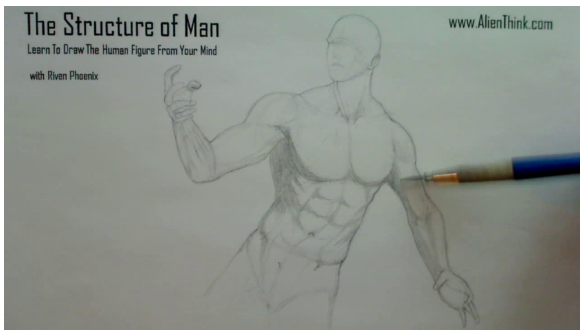
89		like this, right, right over here, right about here, because he's kind of like bending, that's why,
90		okay, so, then over here I'm going to just do the, the back, so here I'm just going to do
91		now these second layers of shadows and start to bring in some of the stuff out,
92		just be soft with them,

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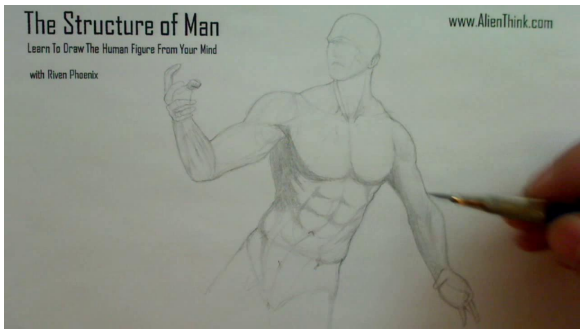
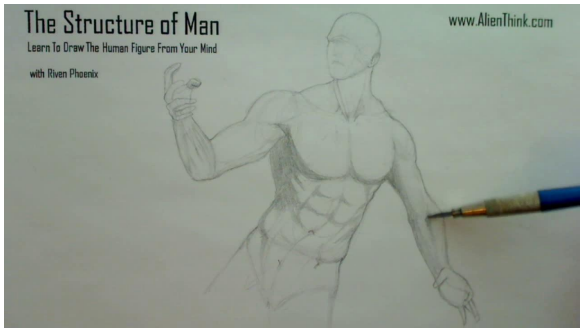
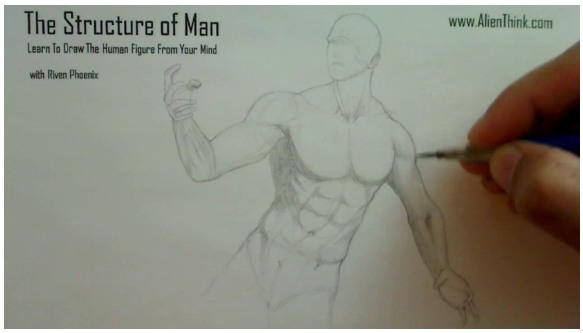
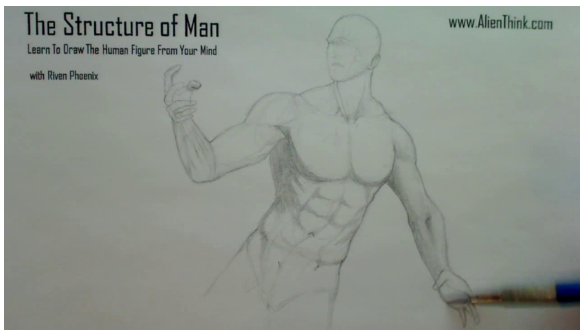
93		so here I'm just going to actually darken this up a little bit over here and blend them in,
94		and just show this line going in this direction, right, so this,
95		just do the control lines to see how this is working out over here, then over here we can actually
96		just darken up this whole palm area to give a better idea of the hand, right, so just

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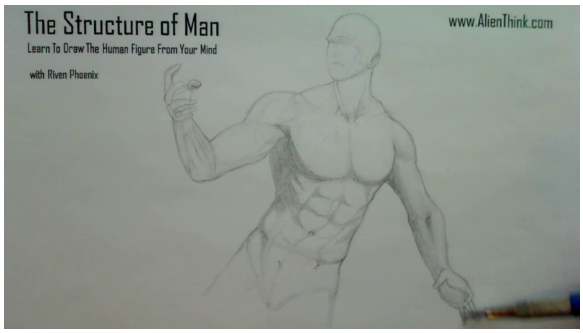
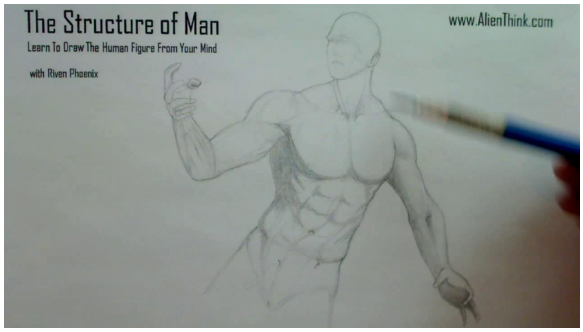
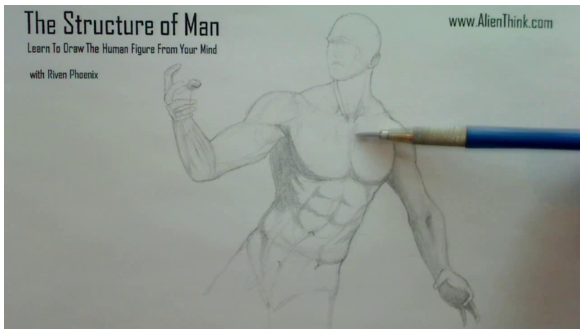
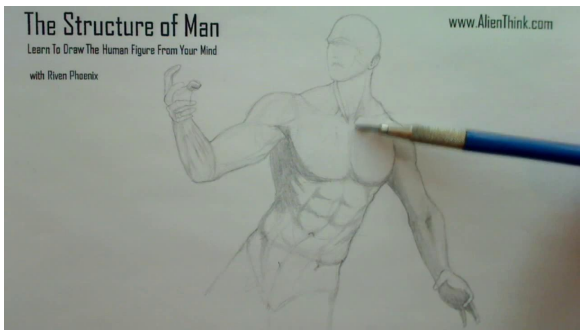
97		under his fingers a little bit like this over here, just going to shade it in,
98		okay, so now when we get to this area here we can now start to work on some of these secondary
99		shadows and just build it up slowly, right, build up this area a little bit more,
100		do the same thing over here,

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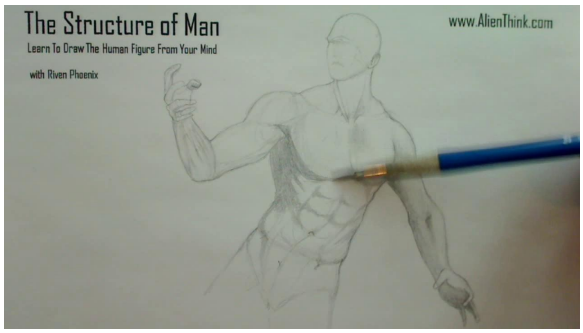
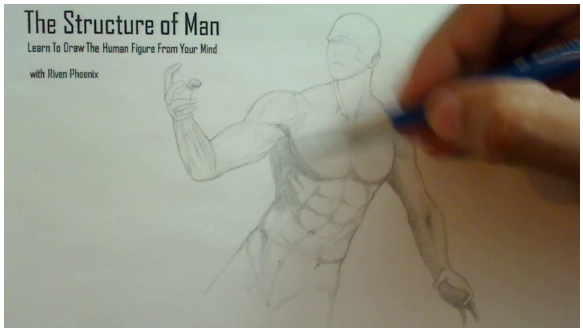
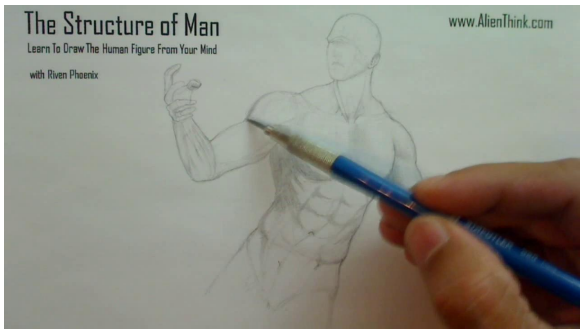
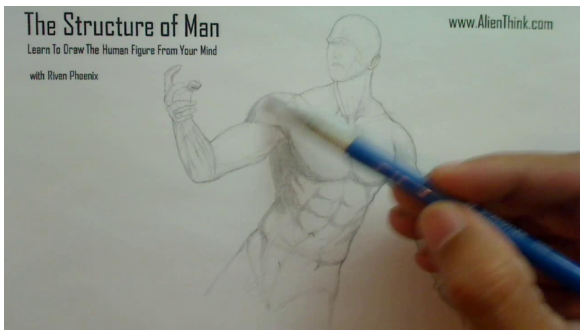
101		the secondary shadows just, just move out everything, that's what we're trying to do here,
102		and then over here I'm going to just add some shadows first,
103		add like a darker shadow over here and just blend, start to blend in it a little bit more
104		over here with these like secondary shadows,

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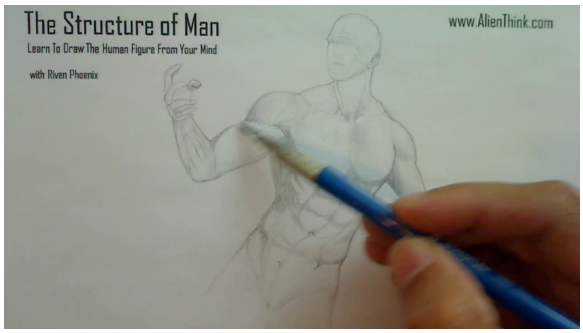
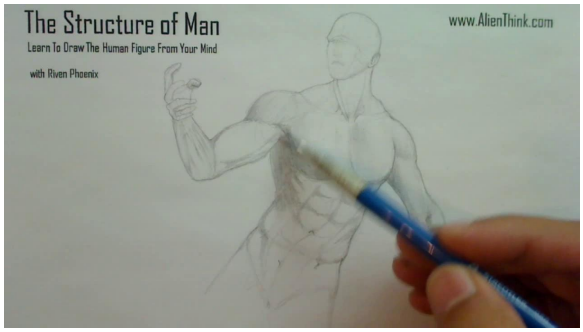
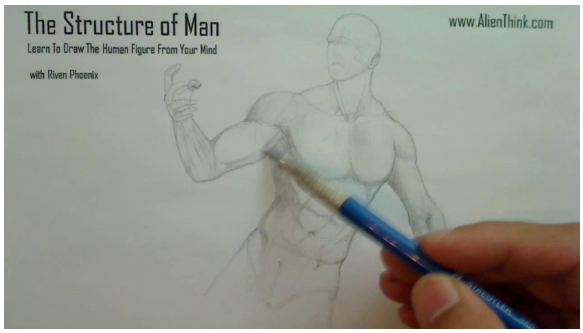
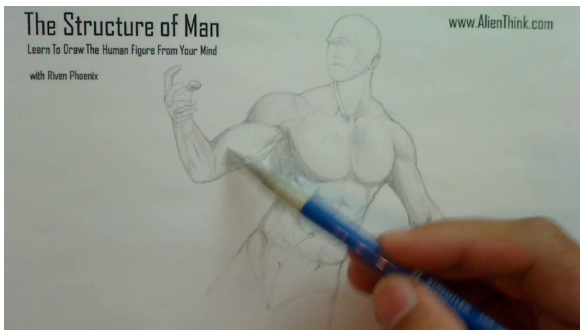
105		and then over here,
106		actually I'm going to leave this muscle here and add shade it in that much as just to show you
107		that, just be aware of that muscle coming out, right, so here we need to make this look a little
108		roundish over here, we're going to just do it this way,

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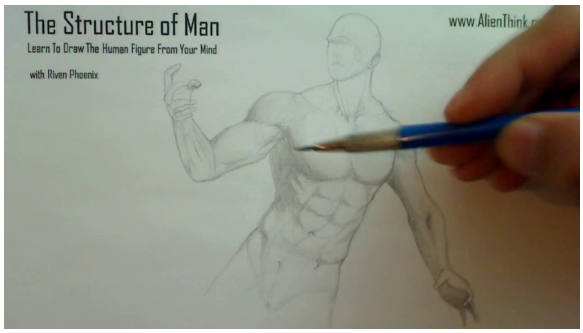
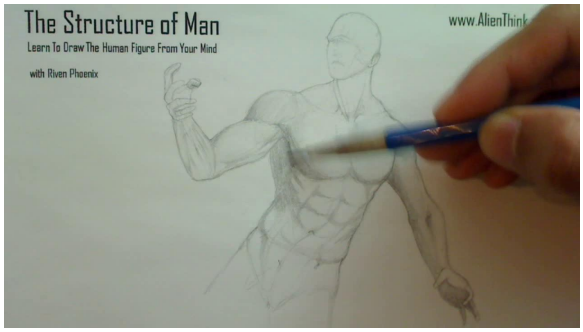
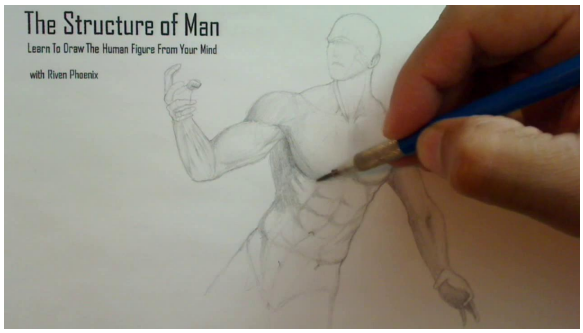
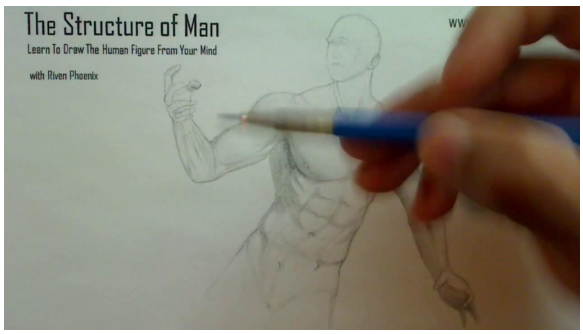
109		right, and then we can put like a line here and make these much more deeper shadows
110		and start to separate that idea out a little bit more, and that'll just make it a little more
111		realistic looking, okay, and here's where we're going to be where the nipple is,
112		right, so for this area here we'll just, we just think about the whole concept, there's really

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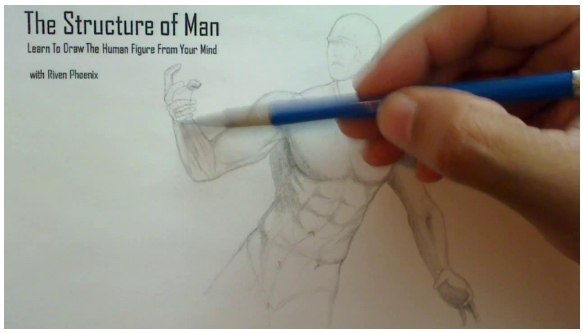
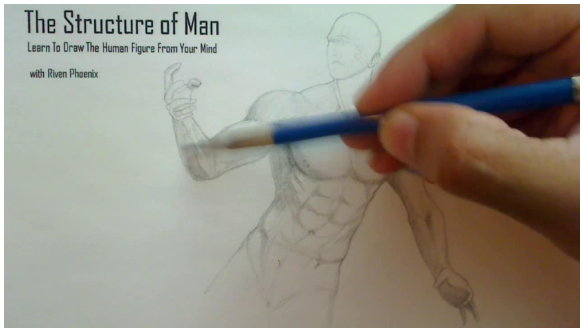
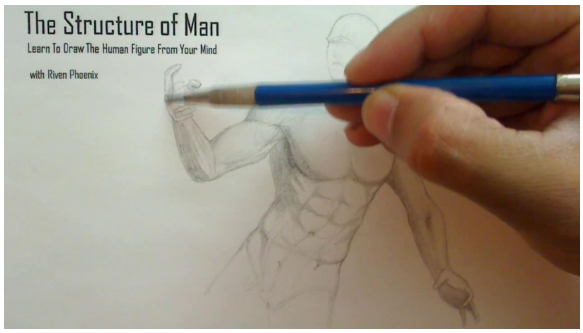
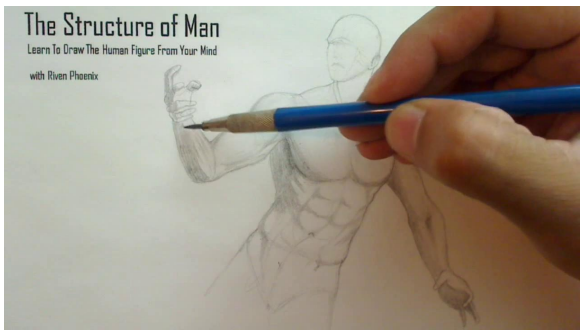
113		nothing too shade here, except just fill it in, right, I'm just going to fill it in real quick
114		over here, again all of this is just conceptual, shading that we're doing, and here the fingers
115		are really just going to be a dark issue over here, right,
116		here it's just going to be all dark, right, so we can erase these lines here for the muscle

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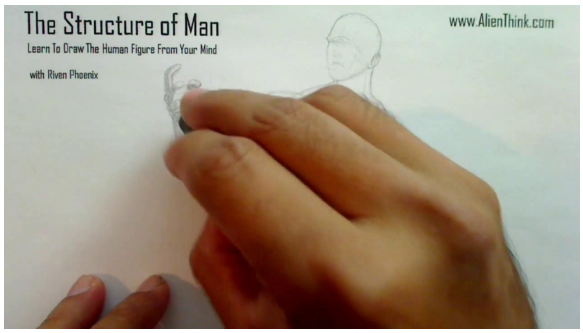
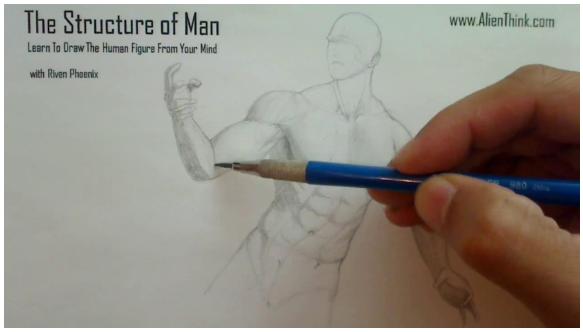
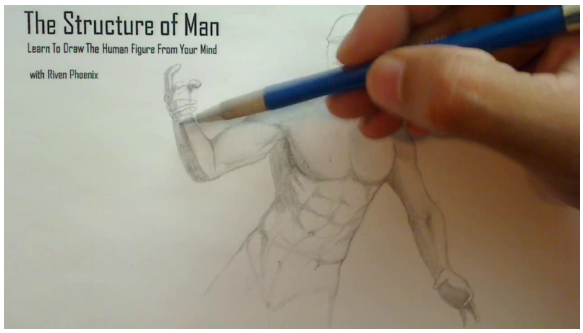
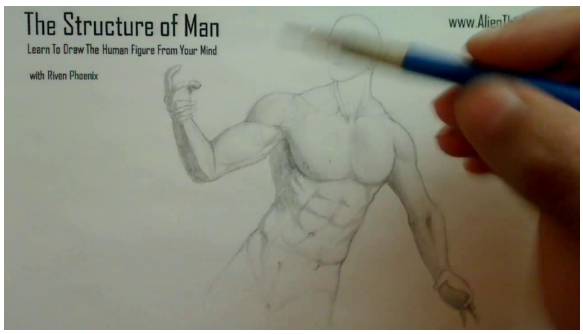
117		a little bit more to bring out some of these highlights over here, so over here in this section
118		we'll get like this idea over here, right, so you can see we're approaching this
119		a little more differently, right, we're building it up in layers,
120		and starting to think about, think about it a little more, that turns and then here,

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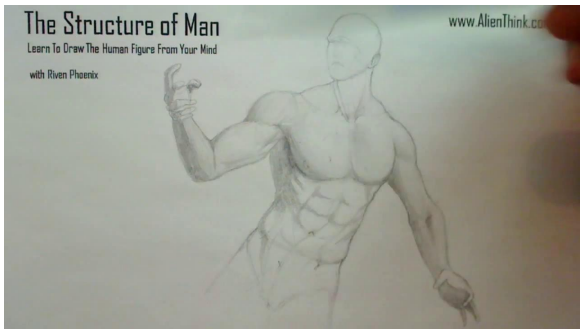
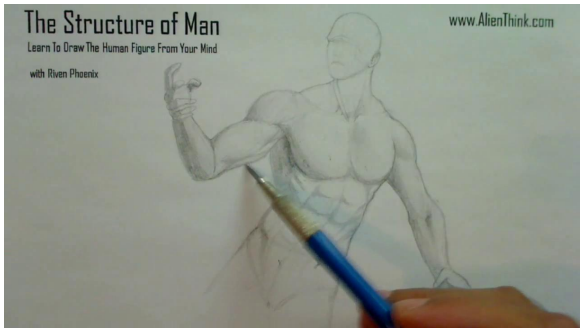
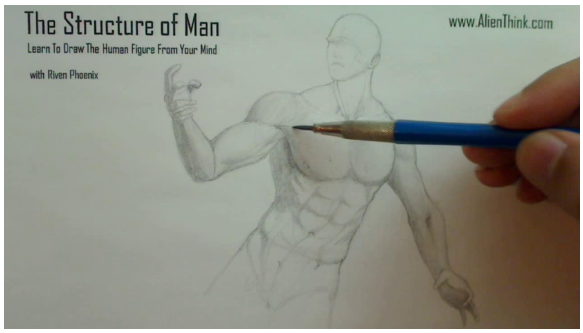
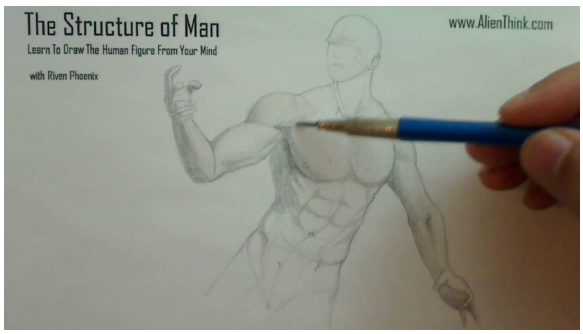
121		just going to start to hunt down some more ideas here,
122		right, make it a little more realistic right there, then over here,
123		what I want to do is start to make this a little more realistic now,
124		so to do that we're going to do like this, very small,

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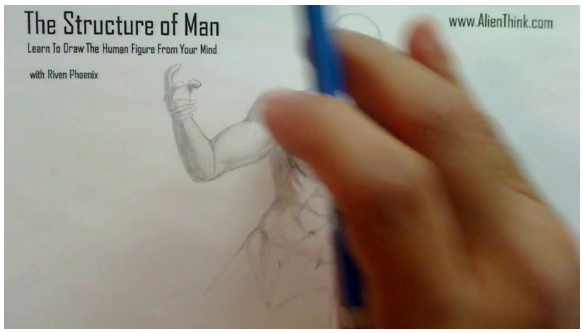
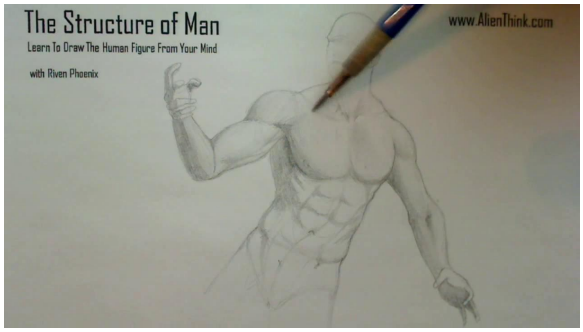
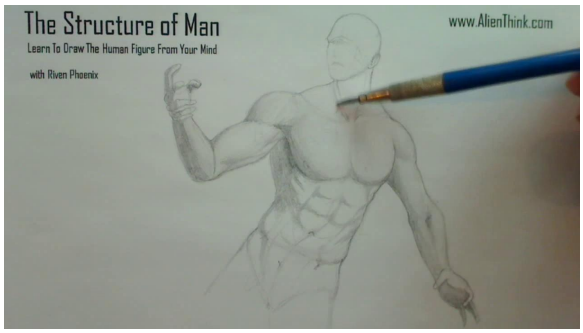
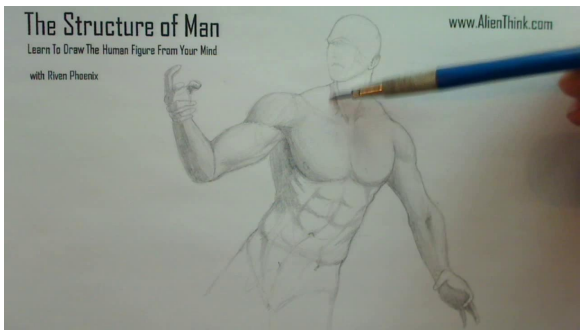
125		circular ideas, start to give some of these other ideas here that we're doing,
126		some more surface anatomy here, right, start to bring out the clavicle a little bit
127		and then over here under the neck, we're going to just start to think about okay,
128		well it's going to hit over here, he's going to come down kind of a bit over here,

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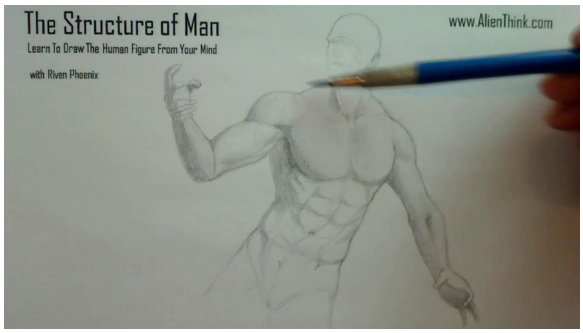
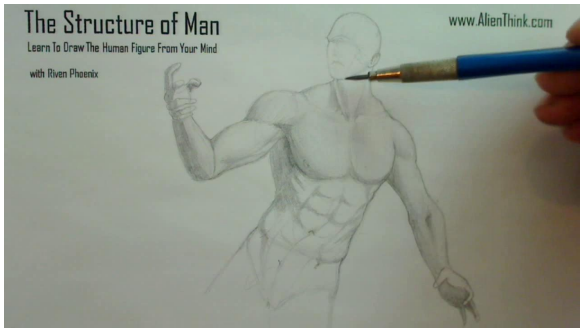
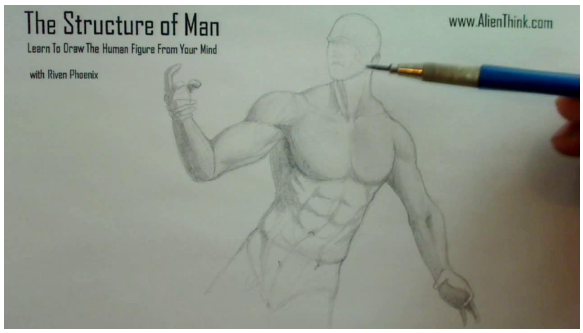
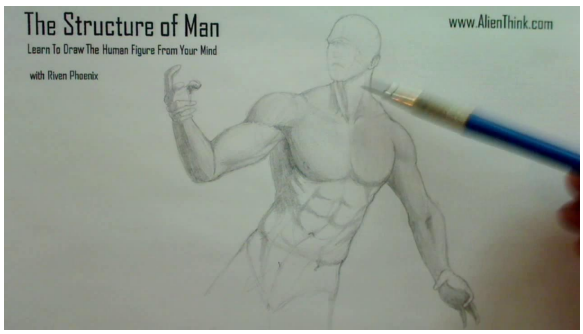
129		right, and then over here, it's going to be a little more shadow,
130		then here's where you're going to get like the the Adam's apple, so here's going to be,
131		it's going to be under shadows and this is going to be a little bit under a shadow,
132		right, so here we can do like a second dirty shadow to bring out some of these ideas a little more,

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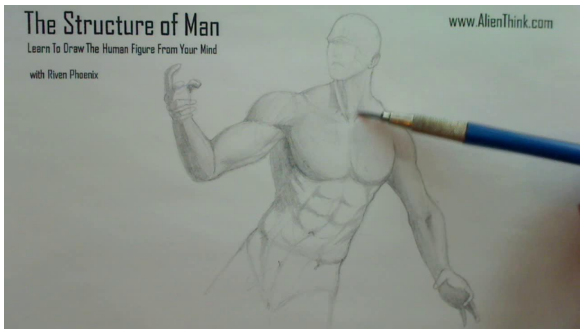
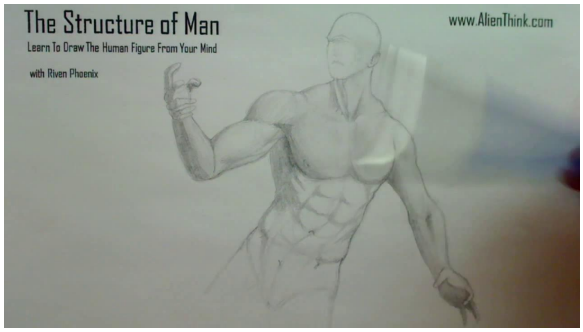
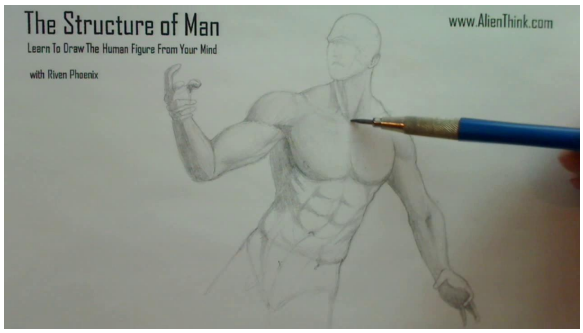
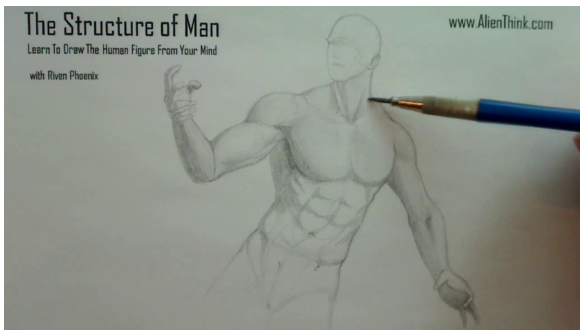
133		right, so if you use a stub it'll just make it super realistic, right, a stub is just a piece of paper,
134		which I'll show you how to use in in in in later lessons, which is going to be separate lessons
135		from the the structure man, we're going to do like an advanced figure drawing in boot,
136		but we'll use the stub and understand its use,

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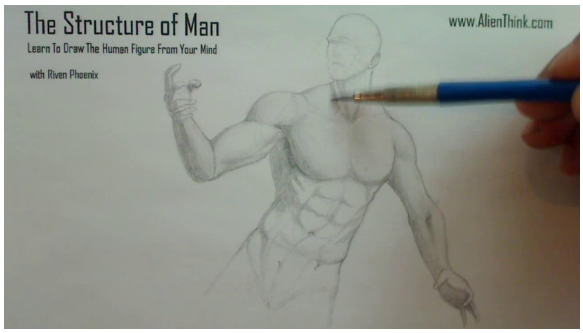
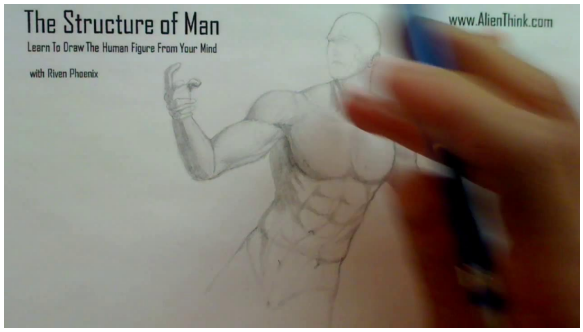
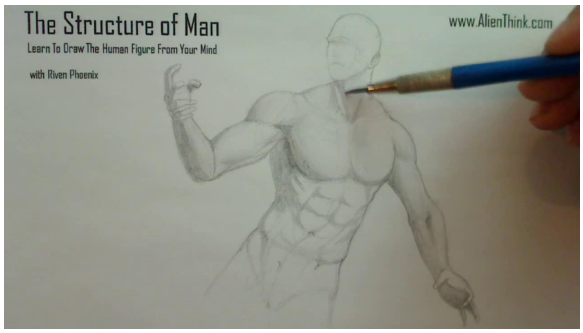
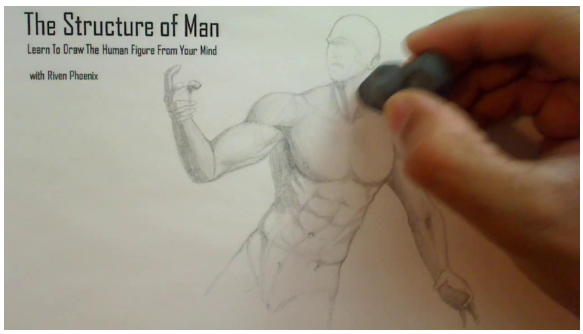
137		so here I'm just feeling my way through it like I said, right, just thinking about all the shadows,
138		it takes a little bit of work to figure out some of these areas,
139		and then we can even just put with the eraser some highlight areas to start to bring out some
140		of those areas out, right, so over here in the back, I'm going to get a little bit of work over here too,

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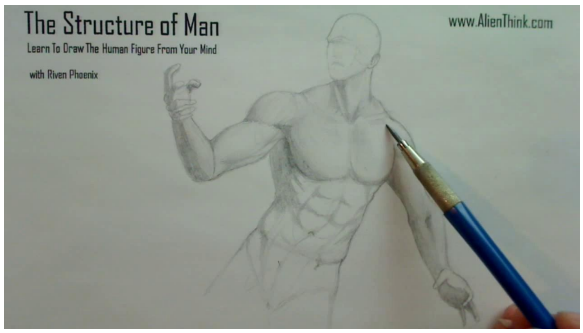
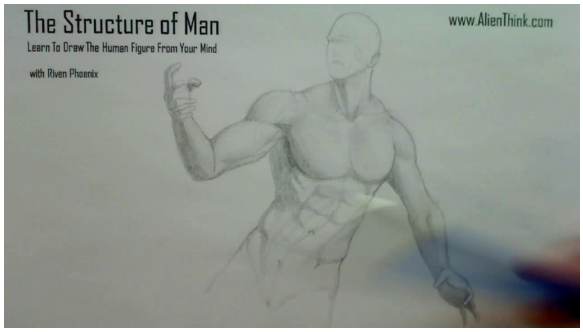
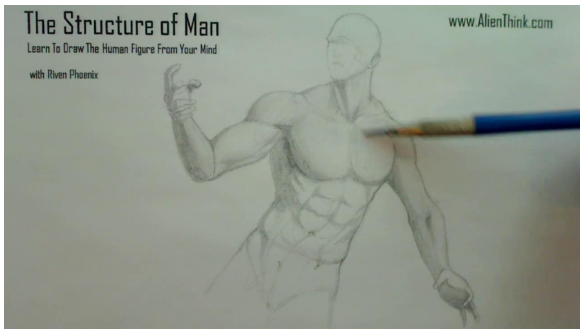
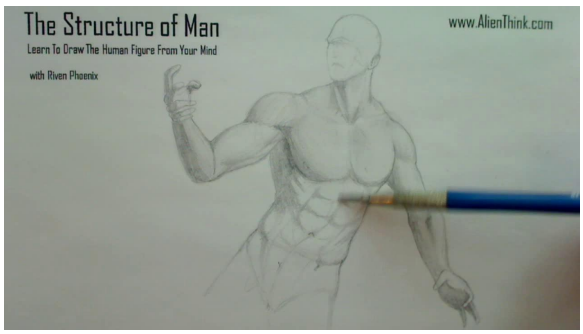
141		right, so we're just going to separate a little bit of the shoulder by giving it a little bit extra
142		shadow over here, right, the more time we spend with this the more realistic is just going to keep
143		getting, right, we're just now putting in like these small amounts of detail now to bring out some
144		of these features, and here's the apps, so here we can just quickly put down some some secondary

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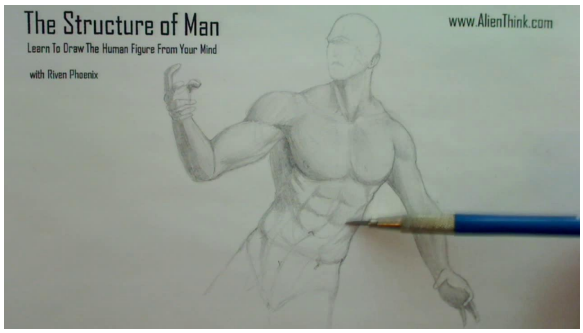
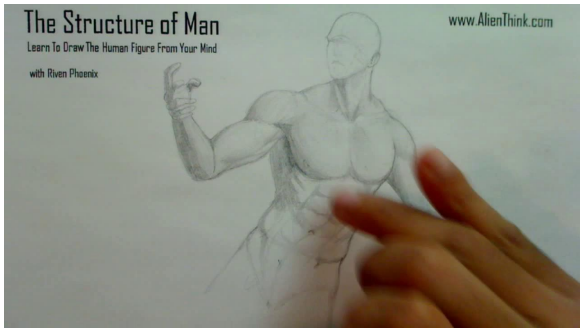
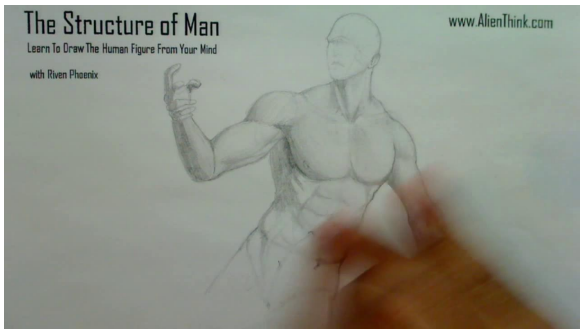
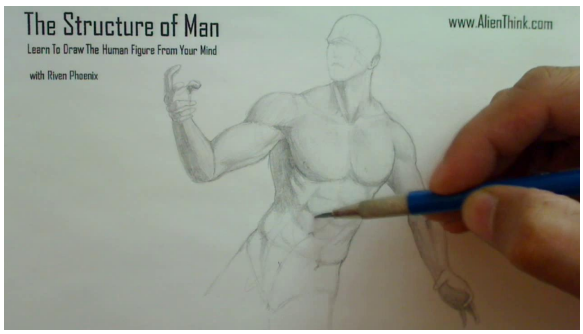
145		shadows like this over here first, right, and then start to think about, okay,
146		what is it that you're trying to show here, right,
147		then even in this area do the same thing,
148		okay, I'm almost done with this, think you get the point of how this is just becoming how you

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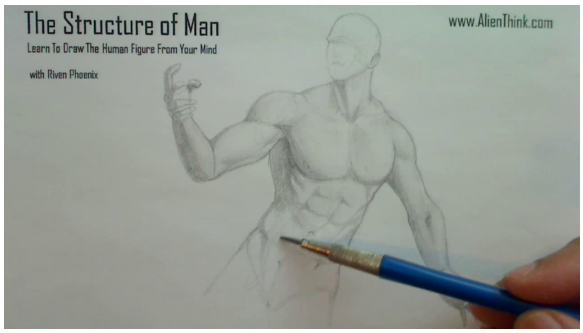
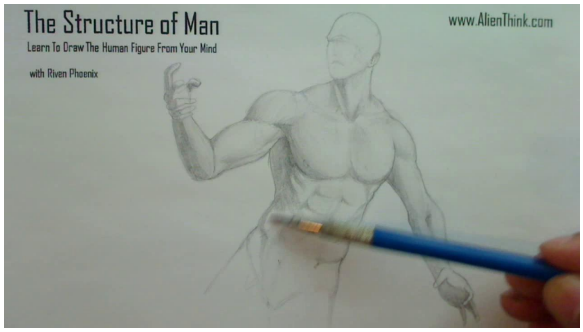
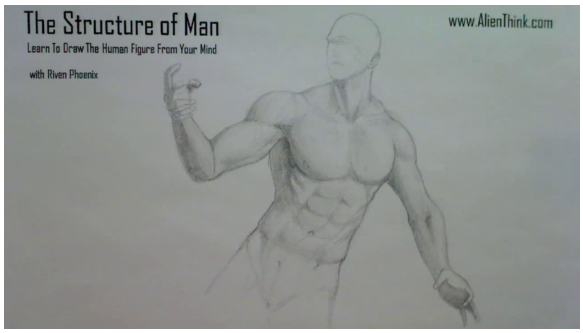
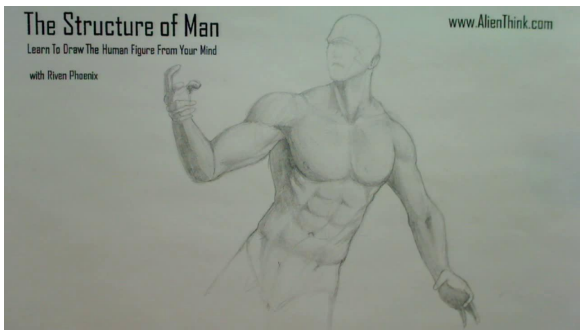
149		can start to make these concepts more and more real,
150		right here, so you can see how slowly, slowly, but surely it's going to become more and more realistic,
151		right, spending more and more time, so here we're just going to move on to the head and finish
152		as much as we can of this drawing, right, so here actually where we are, over here we can make this

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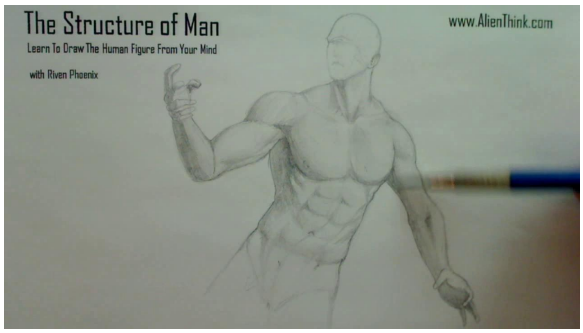
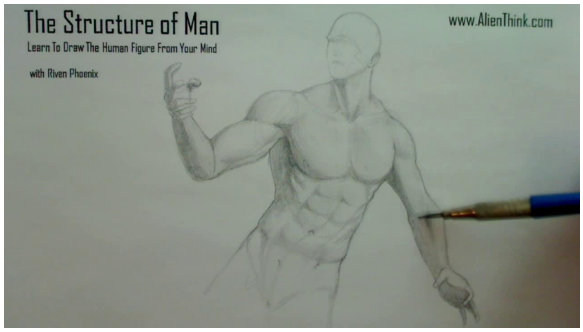
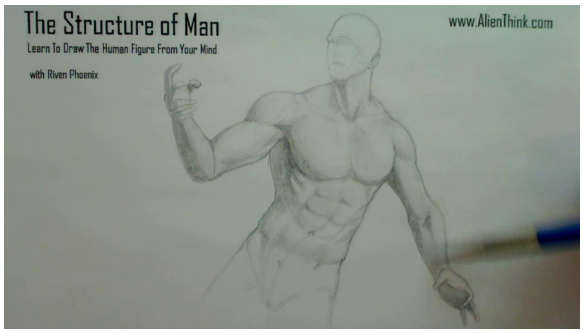
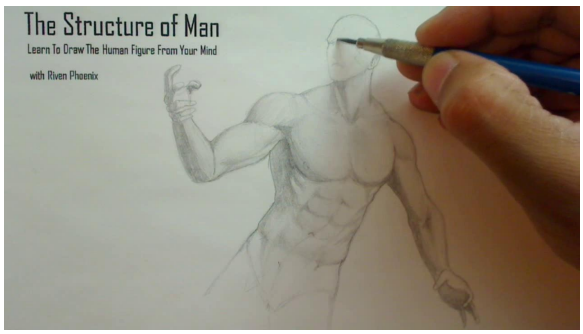
153		a little more darker now, right, start to bring out the bicep a little more, right, so they're
154		going to be areas here that we can think about a little more, right, start to bring out those concepts
155		out a little more, okay, so for this area over here it's going to be very simple, I'm just going
156		to start out with some shadow work and just, it's really just pointing downwards over here,

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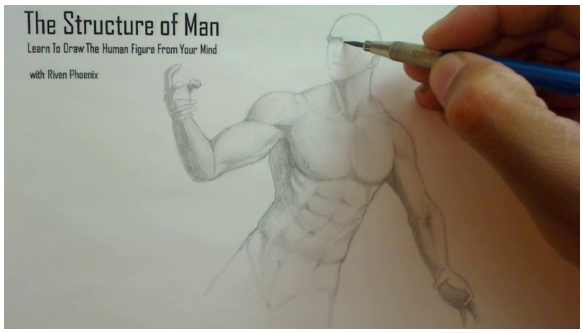
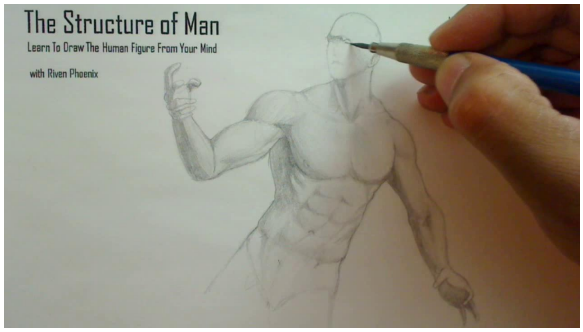
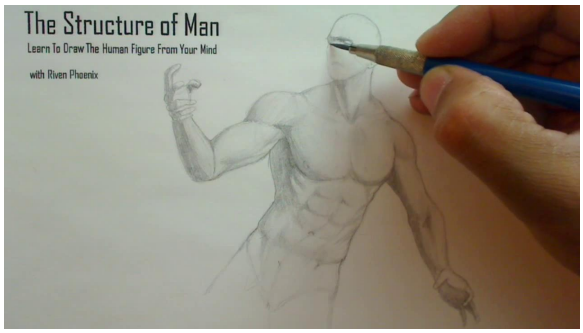
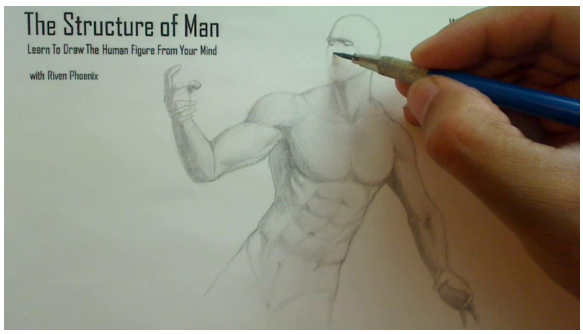
157		and here I'm just going to do the eye over here,
158		right, so all of this really is just going to be in shadows again,
159		and here we'll do the nose,
160		we'll do all of this area,

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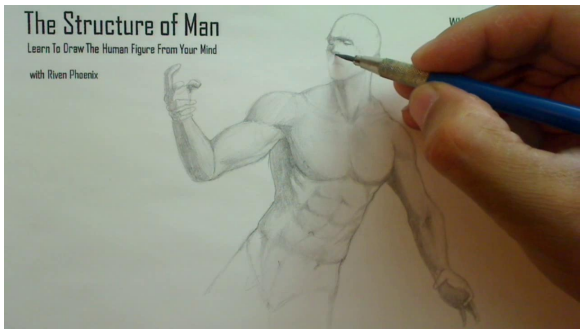
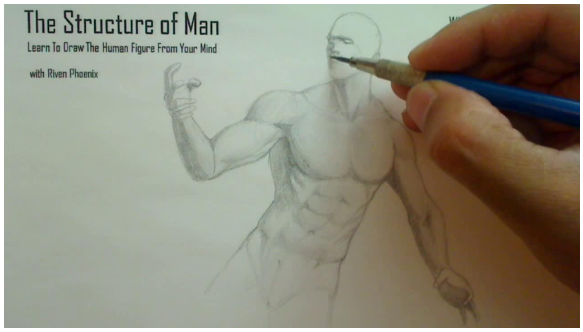
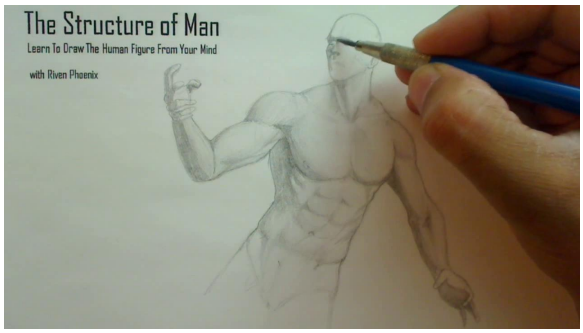
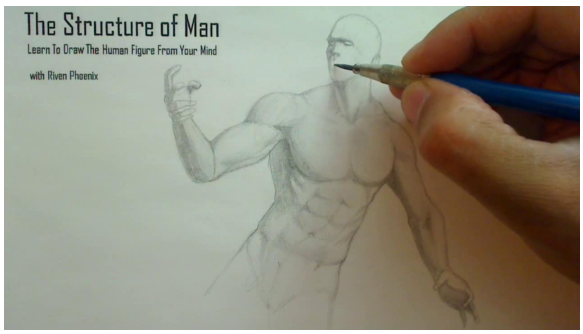
161		put all this area here in shadows here to bring some of these features out,
162		right, so here I'm just showing you that you can just use suggestion to also do this,
163		you don't have to fill in every little detail that you can find,
164		okay, then over here just do the lips over here,

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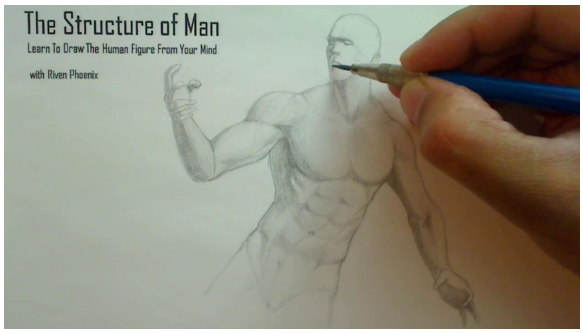
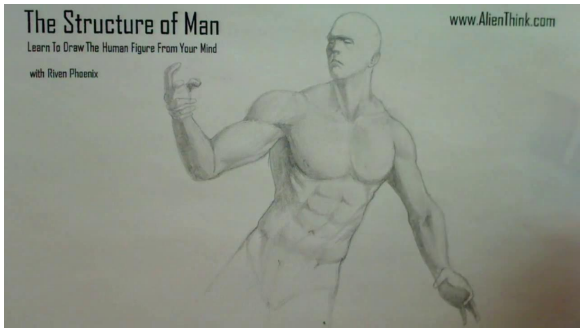
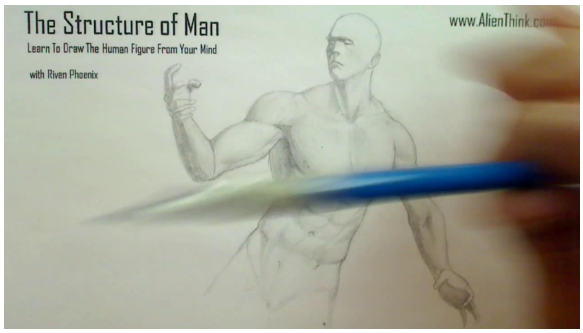
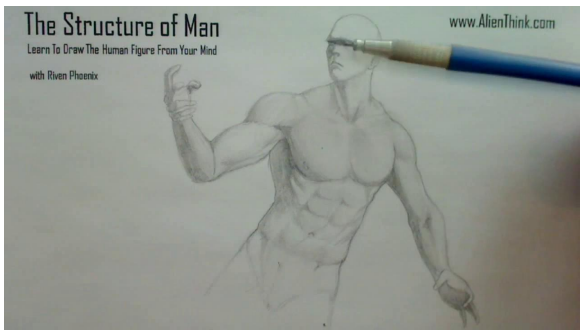
165		and here we can do like these secondary shadows to bring out more of the head,
166		okay, so here I'm just going to very lightly put some shadow work under the cheek,
167		right, so you can see just by putting a little bit, I'd begin to start to become more and more
168		realistic, right, so you can add them really in different places in the in the face,

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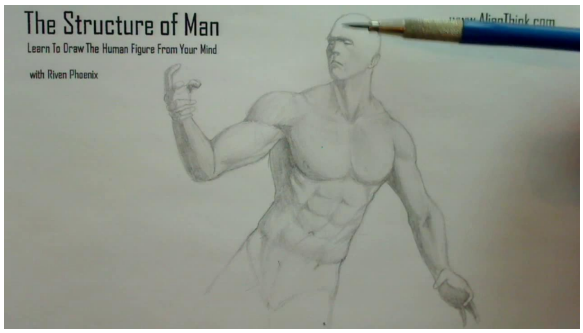
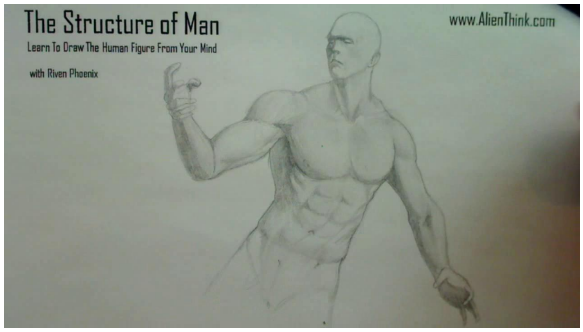
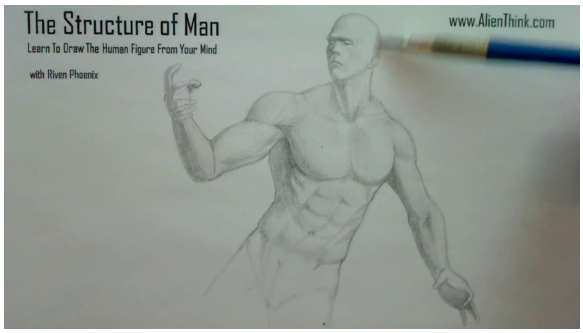
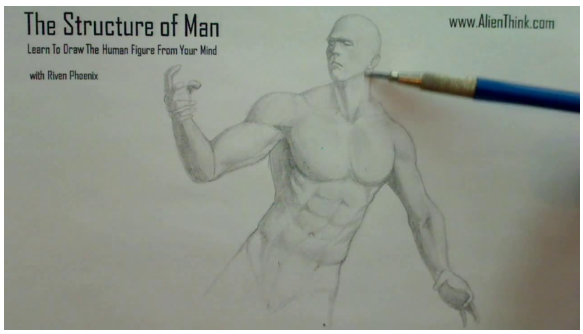
169		just start to make those things come out, right, over here I'm just going to do it this way,
170		so this one took a little more time to do, right, because we have more surface anatomy to cover,
171		we have a lot of details that we have to show, and over here we know about the form that it's
172		going to be under here, so really this area just is just going to be soft in here anyways,

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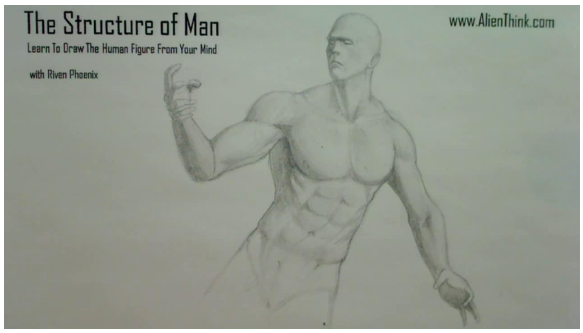
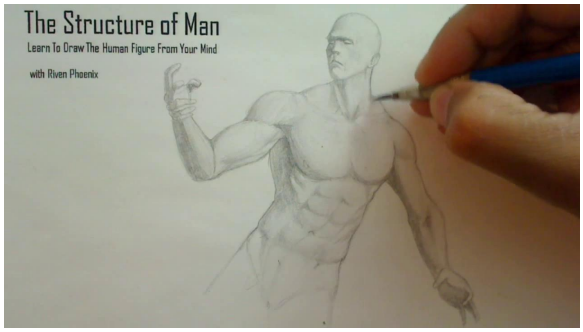
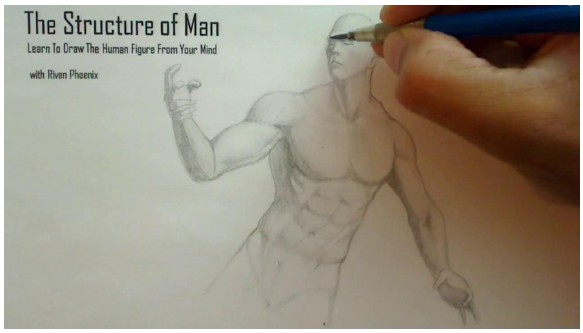
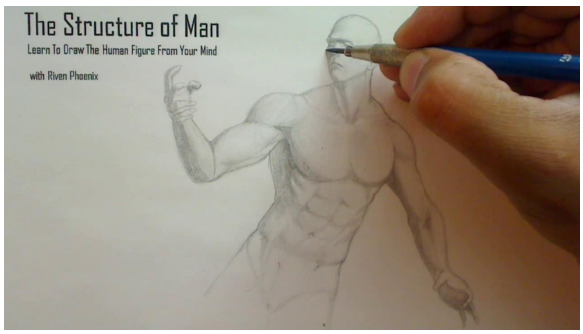
173		okay, so again here we completed another successful conceptual drawing, so just to finish this out,
174		I'm just going to put down just these lines to bring it out, you don't have to do the line
175		set dark, here I'm just going to just go around it to make a crisper and then you can come
176		up with the eraser and erase anything else that is there,

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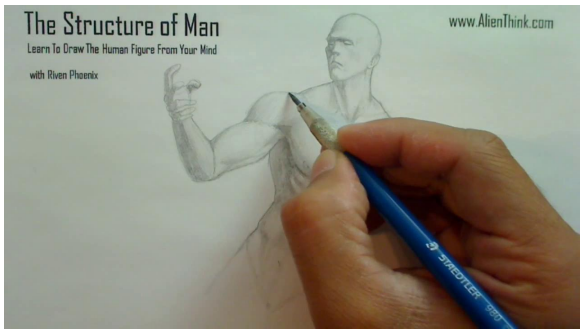
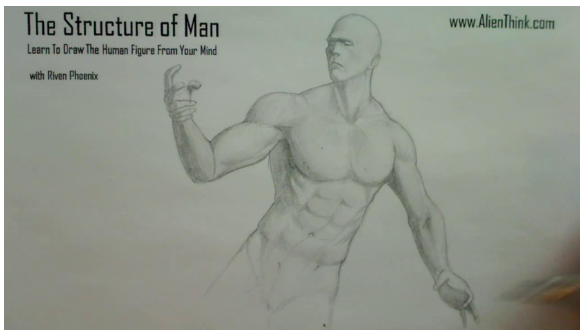
177		right, so we can go really again, like I said, we can go in detail, put the fingernails in,
178		do whatever we want, but I don't want to do that, I just want to keep it simple as possible here,
179		as a conceptual form, right, just few suggestions, right, because I want to keep that style,
180		right, so here for this finger we might actually make this look a little more better over here,

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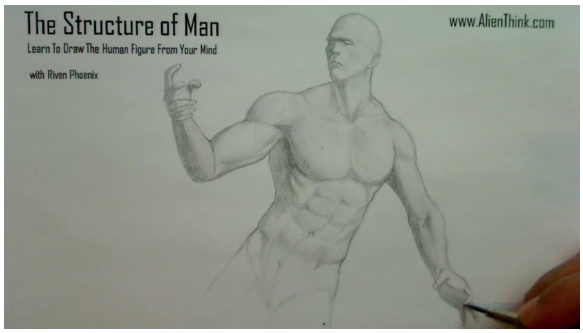
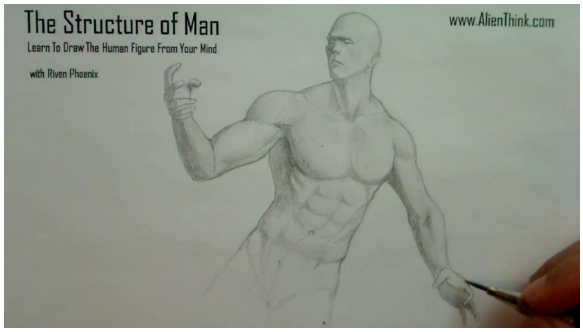
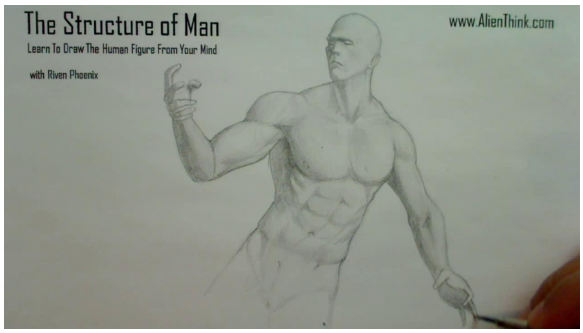
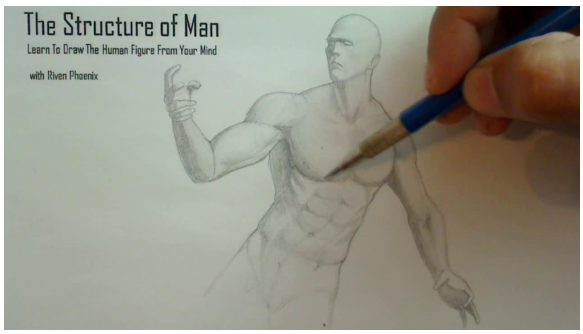
181		right, we don't have time to look at this, right, so it's easy to make anything look better,
182		right, once you have the ideas down, right, all these fingers here,
183		you can have the correct shape over here,
184		so here I'm just going to put some finishing touches,

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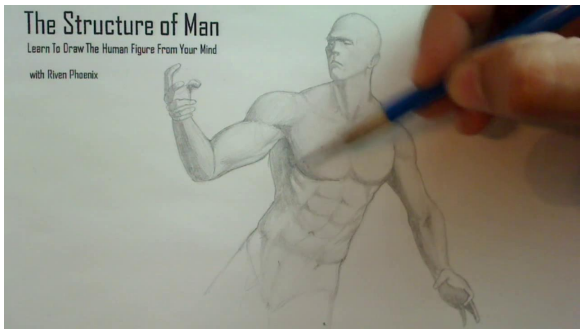
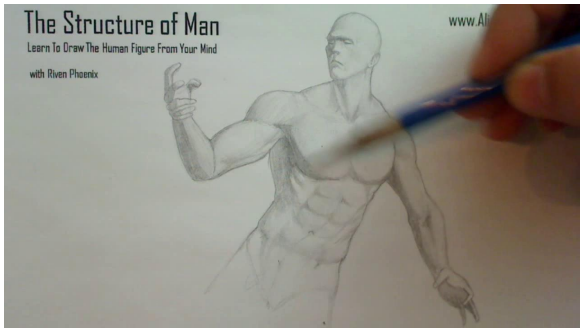
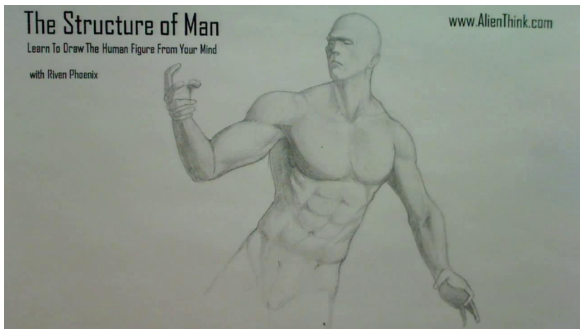
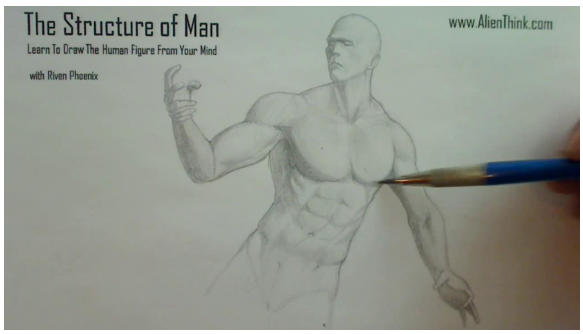
185		if I leave this drawing, right, I really want to bring out this idea here of the
186		peck muscles out a bit more, so I can do it this way over here, right, that'll give like a much
187		more bigger peck muscle, right, so we can do tons of things here, so again this is just another
188		another layer that we're putting on, right, to start to bring out some more of these features,

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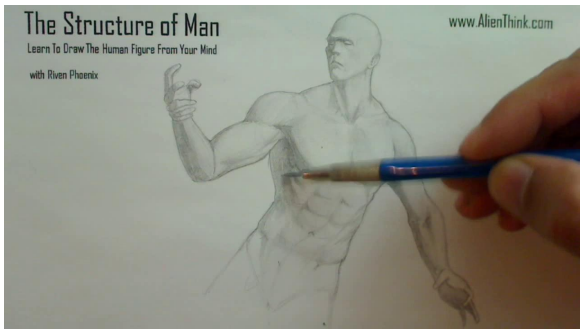
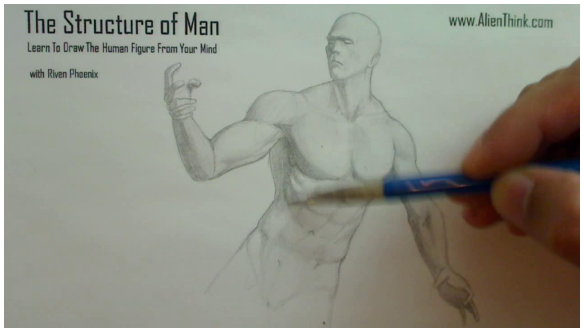
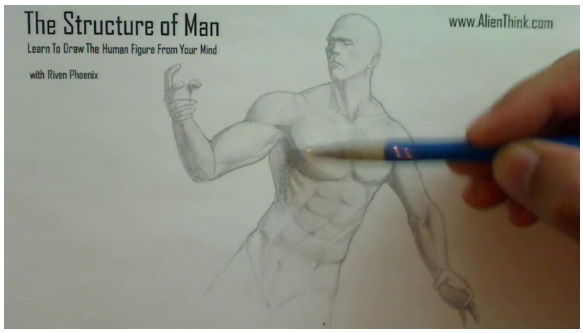
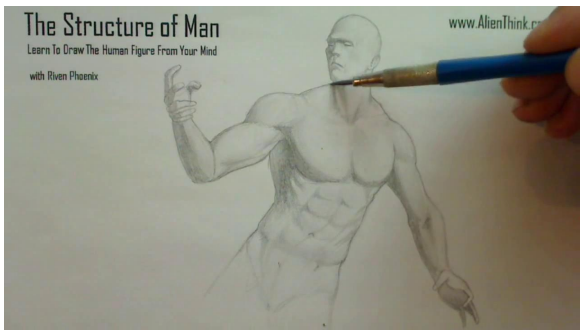
189		and then just go in there, and I'll start to fiddle around, see this,
190		like we can come in this way over here and give more and more surface anatomy,
191		but work with a lot of different values to bring out these details and just go back in these areas.
192		Right, so look how we did the neck over here, right, we just put a suggestion here that

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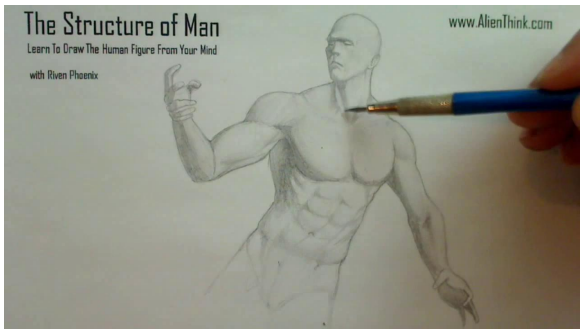
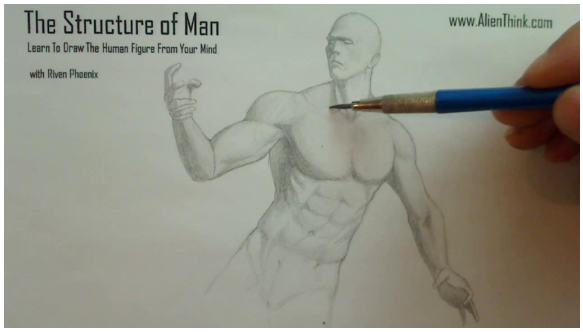
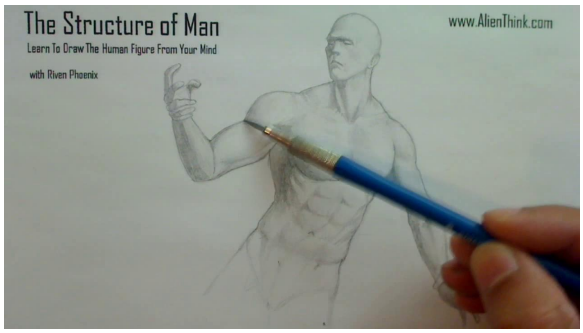
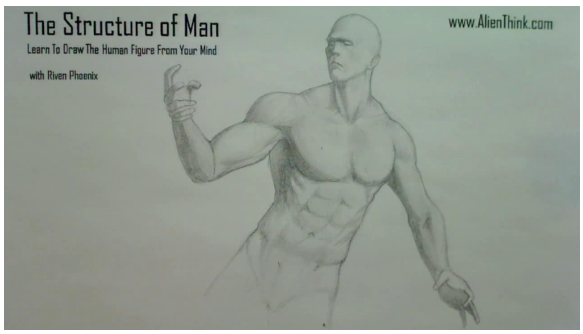
193		thing is going, and then over here we did the same thing, right, we could do the same thing over here,
194		right, so let's look at the forms on this figure, so you can see how we can make the
195		the figures really organic looking, right, just start to make the more organic looking,
196		okay, so here let's do this, so here we're going to get that line of understanding, so he's

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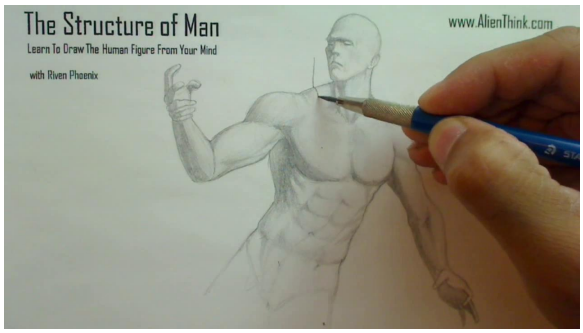
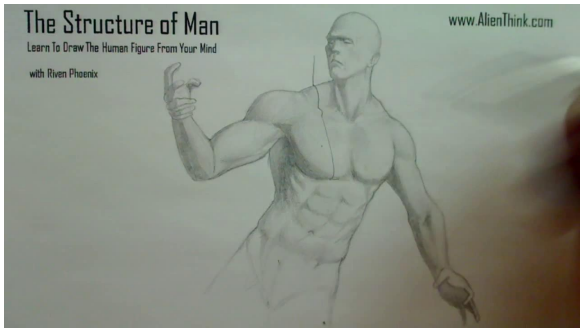
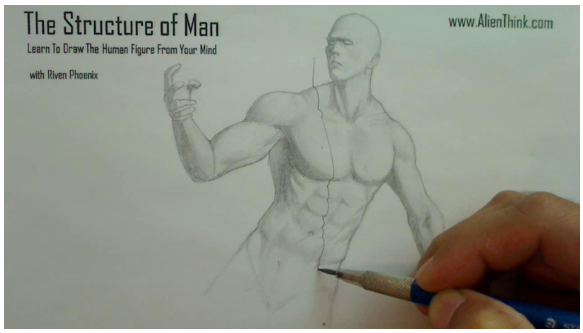
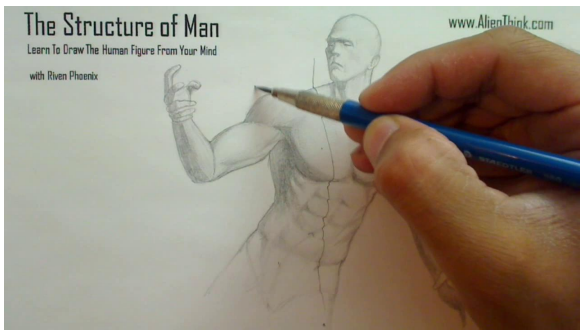
197		going to go under here, he's going to go on top of here, he's going to go like this,
198		right, and then he's going to go like this over here, under here, over here, here, here,
199		and then he's just going to go about his business, right, the same thing over here,
200		he hits over here, he's just going to come like this, over here, under, over, under, over,

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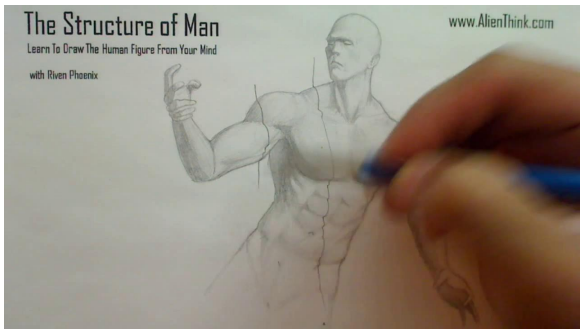
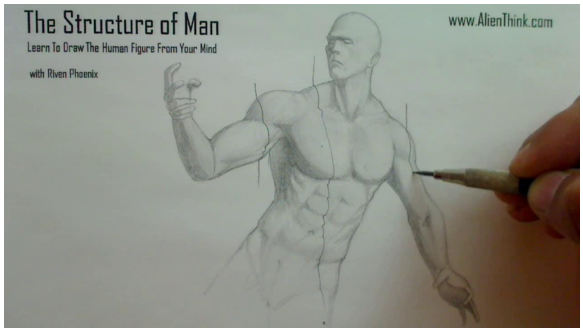
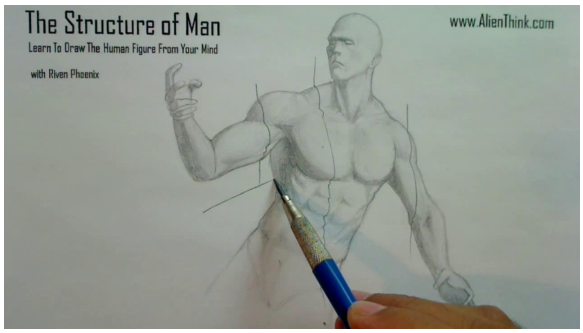
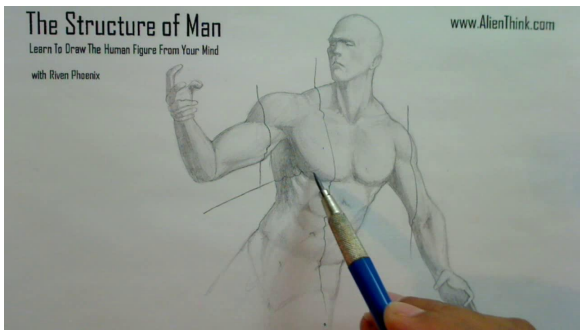
201		and like this, right, and same thing, well, if we do it here, it's going to go like this,
202		over the bicep inside, and then go about his business, right, so if I take a line over here,
203		I can now begin to see, okay, I see what's going on, it's really just these ribs, and then
204		it was this bicep curve, I'm sorry, pack curve, going in, over here like this, right,

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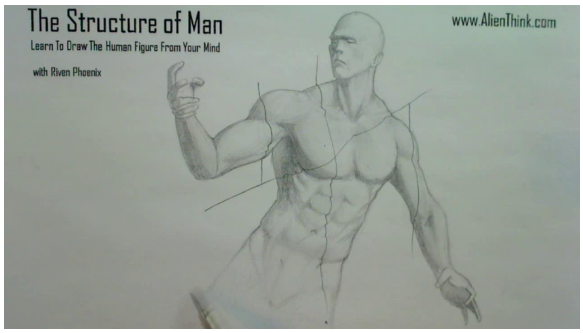
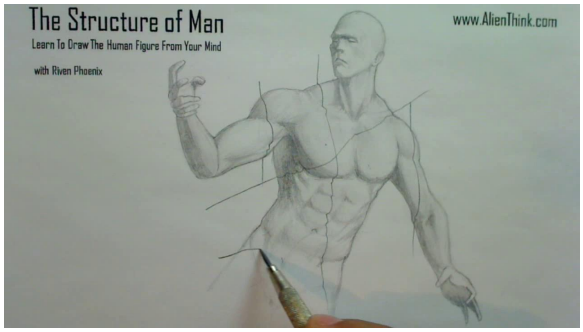
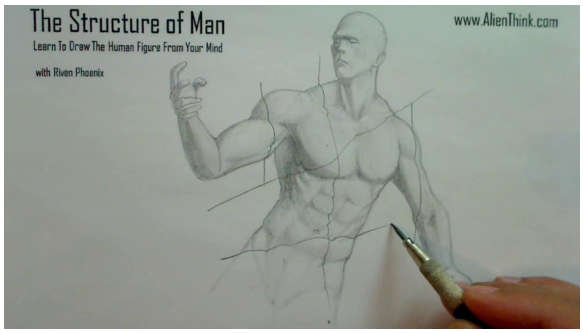
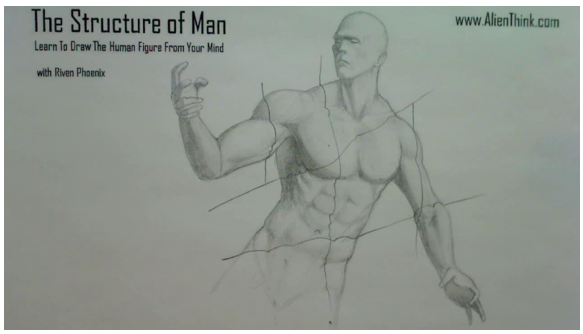
205		and then over here, we can do the same thing, just hit it over, let's see over here,
206		going to go in a curve, it's going to go like this, inside, out, in, out, in, right, and if
207		we went over here, we'll just go over this, like this, right, so lines of understanding
208		allow us to really grasp the forms of the human figure, right, so here we can now say

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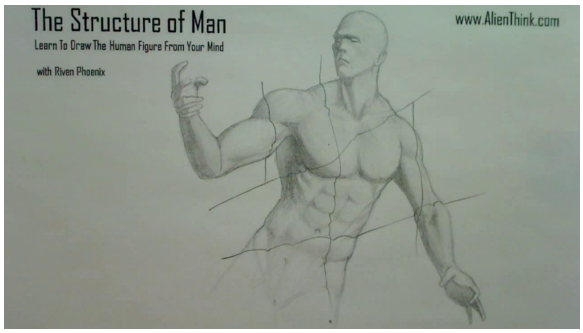
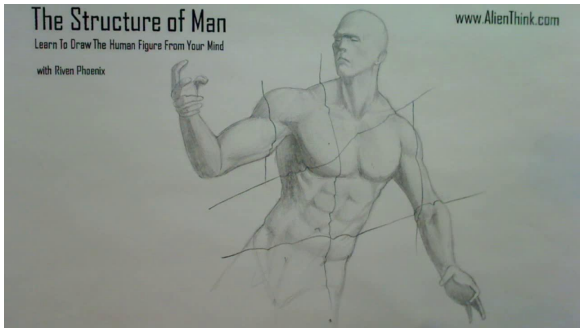
209		that yeah, we have mastered the upper body, the only thing remaining is the hands,
210		and we're almost done understanding your figure, so I'll see you in the next lesson, thanks.

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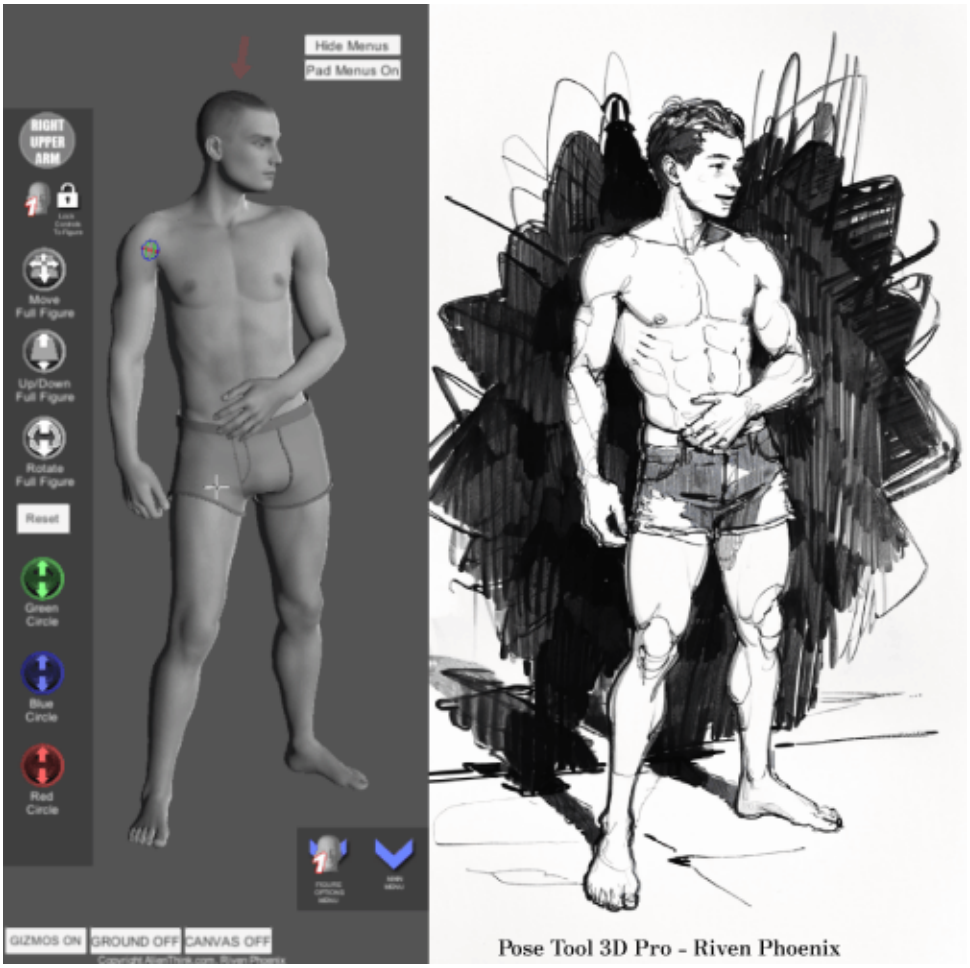

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